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A DIALOGUE WITH THE PAST AND THE PRESENT

Refurbishment of the *Convento Nossa Senhora do Amparo/*
Fábrica de São Paulo

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ABSTRACT

The *Convento Nossa Senhora do Amparo/Fábrica de São Paulo*, located in the historical center of Vila Viçosa, Portugal, is the object of this study. The old convent was built in the sixteenth century and later transformed into an olive oil refinery. Currently, the building is abandoned and in a bad conservation state.

Vila Viçosa emerged from the traditional rural lifestyle of Alentejo. The town's identity can be related to its historical buildings, the morphological pattern of its streets and squares, to its human scale and its lived-in neighborhoods. In light of the town's history and local identity, it is intended to refurbish and give a new function to the old convent transforming it into a hotel. The contribution of tourism is fundamental for Alentejo's regional planning and territorial cohesion. If this activity is developed in a sustainable manner, various benefits can emerge, strengthening and creating a new economical base for the region.

The aim of the project lies in *maintaining* and *adding* value to the town, through the reinterpretation, transformation and extension of the existing building. The contemporary hotel is born from the past and seeks to be attractive to visitors as well as the local residents of the town.

KEYWORDS: *history, identity, refurbishment, tourism, hotel.*

RESUMO

O Convento Nossa Senhora do Amparo/Fábrica de São Paulo, localizado no centro histórico de Vila Viçosa, Portugal, é o objeto de estudo deste trabalho. O antigo convento foi construído no século XVI e mais tarde transformado num lagar de azeite. Atualmente o edifício encontra-se ao abandono e em mau estado de conservação.

Vila Viçosa emergiu da tradicional vida rural alentejana. A identidade da vila está relacionada aos seus edifícios históricos, ao padrão morfológico das suas ruas e praças, à sua escala humana e aos seus bairros habitados. No contexto da história e identidade local da vila, pretende-se revitalizar e introduzir um novo uso ao antigo convento através da sua transformação em hotel. A contribuição do turismo para o planeamento regional do Alentejo e sua coesão territorial é fundamental. Se esta atividade for desenvolvida de forma sustentável, poderá gerar benefícios a todos os níveis, fortalecendo a região e criando uma nova base económica para a mesma.

A intenção de projecto consiste em *manter* e *acrescentar* valor à vila, através da reinterpretação, transformação e ampliação do edifício existente. O hotel contemporâneo nasce do passado e procura ser atrativo para os visitantes assim como para os residentes da vila.

PALAVRAS - CHAVE: *história, identidade, revitalização, turismo, hotel.*

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All photographs and illustrations are by the author, excluding
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INTRODUCTION

The theme of this project emerged during the final year of the Interior Architecture course given at the Faculty of Architecture, Technical University of Lisbon. The exercise presented, then, aimed at revitalizing the small town of Vila Viçosa located in the interior region of Portugal, by occupying and reusing an existing, abandoned building.

Many factors contributed to the motivation of this project, namely, the contemporary context of the interior regions of Portugal that are becoming under populated and thus fragile in its occupancy structure. Another contributing factor is precisely the fact that architecture allied to new uses of human activity can play an important role in the revitalization of these regions.

The location presents unique characteristics based on its history, culture and potential.

“In times of rapid change historic towns and centers are a reference of stability through familiarity and recognition; but they are also dependent on ‘keep up’ with change to remain valid and active.”¹

The transformation of the existing building into a hotel can contribute in bringing vitality, economic growth and cultural dynamism to the town.

The investigation component of this Final Project focuses on the topics that were studied simultaneously with the evolvement of the architectural proposal, contributing to the presented solution.

In the first chapter, reflections on authenticity and tourism are addressed. When a contemporary tourist decides to travel, what does he search for, desire and expect? How is the identity of a

¹ Orbasli, Aylin. 2000. *Tourists in Historic Towns - Urban Conservation and Heritage Management*. London and New York: E & FN Spon, 2000, p. 188.

place obtained? What effect does tourism have on a community and its environment? The chapter concludes with the observations related to these topics, elaborated by the International Cultural Tourism Charter – Managing Tourism at Places of Heritage Significance, 1999.

The second chapter, Monument Restoration and Conservation, refers to the European restoration and conservation principles developed during the nineteenth century by Eugene-Emmanuel Viollet-le-Duc, John Ruskin and finally, Camille Boito. The chapter finalizes with the initial perspective in Portugal concerning monument restoration and conservation.

The third chapter, Old Buildings and New Functions, introduces once again the tourism topic and how it has had an influence on the consciousness towards preserving the identity of a place. From the *Pousadas* project in Portugal, to other examples throughout the world, it is demonstrated how these countries opt to transform their dilapidated and abandoned monuments (in this scenario, their convents and monasteries) into hotels.

It is in this context, that the two case studies are presented. Both projects, *Pousada Flor da Rosa* and *Pousada Santa Maria do Bouro*, are located in Portugal. These, were monasteries and have been converted to hospitality buildings.

The final chapter, 'The proposal of the Hotel Vila Viçosa' is based on an analysis of the setting of Vila Viçosa and the existing building. Following this analysis, the urban proposal for the town is presented as well as the proposal for the new hotel.

STATE OF THE ART

The information concerning tourism of this day and age, related to urban, architectural and cultural heritage is presented in certain publications. *Tourists in Historic Towns*, by Aylin Orbasli, discusses this topic in the European context. The architectural periodical *Jornal Arquitectos* published two journals with the theme 'As praias de Portugal', 'the beaches of Portugal'. The articles written in this journal refer to tourism and heritage and introduce examples of architectural projects that promote these two topics.

The study of monuments that have been transformed into hotels, during the twentieth century, in Portugal is elaborated in *Pousadas de Portugal – Reflexos da Arquitectura Portuguesa do Século XX*, by Susana Lobo. Reference is also given to the publications of ENATUR, that present the various Portuguese *Pousadas* in their historical and current setting. An analysis of the *Pousada Santa Maria do Bouro* is created in the book *Santa Maria do Bouro – Building a Pousada using the Stones from the Monastery*, Eduardo Souto de Moura, written by various authors, including the architect of the *Pousada*.

The initial theories of monument restoration and conservation date back from the nineteenth century. *The Lamp of Memory* in *The Seven Lamps of Architecture*, by John Ruskin, is an example of one of these theories. *A History of Architectural Conservation*, by Jukka Jokilehto, is a PhD thesis presenting the various theories of European authors, architects and critics. *Memória, Propaganda e Poder – O restauro dos Monumentos Nacionais (1929-1960)*, by Maria João Baptista Neto, touches on the principles elaborated in the nineteenth century and goes further in explaining how this phenomenon began in Portugal.

AUTHENTICITY AND TOURISM

Mass tourism began in the 60's in consequence to many factors including an upgrade in the way of life of the first world countries, a democratization of the automobile and airline flights, and a sociological desire for leisure. Northern European's would travel by airplane in search of the three "s" – sun, sand and sea – in which some authors add a fourth "s", sex. These holidays were aimed at simply having a break.

A second form of tourism emerged that differs from the previous pattern. These trips implied a specific activity, which could either offer a learning process (for example, a sport; an exotic or disappeared economical process), a cultural education (for example, trails or routes organized by places with architectural heritage) or a natural education (for example bird watching).

These two different positions concerning the reason for travel still remain today. In this study more emphasis will be given to the second form of tourism, a tourism that is based on the identity of Vila Viçosa. The cultural, architectural and landscape heritage of the interior of Portugal can serve as an anchor for a development model whose origin is completely different from that prevailing in the coastal zone.

Architect, Francisco Keil do Amaral mentions that this form of tourism, linked to a desire for quality, History, environment, tradition, ruralism - far away from the mass tourism that subsists by the seaside – has had success and has the probability to grow in quantity. The architect however, refers to a problem that can arise in this type of tourism, abiding precisely, in the lack of other facilities with the same quality, in the same place. The architect illustrates the scenario: *"The visitor leaves his beautiful bedroom, walks around the village; goes to Senhor Pinto's coffee shop; enters the Igreja Matriz; (now to see the roman chapel, it is*

*difficult to find the lady that has the key...); if he's lucky, find a reasonable restaurant and that is, probably, about it."*²

In the city, the scenario will most probably be different as there is a wider range of activities to do. But it is important to note, that the simple fact of *leaving* the urban confusion and stress can in itself be satisfying.

Nevertheless, it is the places identity and what makes it different that can be the prime motive for a visitor to travel and want to come into contact with that place.

In this present era of globalization, cities are losing their exclusiveness as they almost become "technically reproductive", presenting worldwide similar dress codes and eating habits, transport and communication systems, similar hotels and commercial shops. In a society where it has become easy to travel, the enchantment of the experience in visiting cities becomes weakened. On the other hand, singularity lies amongst each place's historical and monumental values. The fascination towards a place is undoubtedly linked to its heritage.

Author Aylin Orbasli illustrates the relationship between heritage and tourism and its variations depending on the scale of the human settlement (Refer to table below). The attraction and facilities offered by large cities, small towns or rural hamlets differ extensively.

In reference to the table below, Vila Viçosa, represents the characteristics of a small town.

² *Turismo-Habituação, Turismo Rural, Turismo "Outro".* Amaral, Francisco P. Keil do. 2000. Lisbon : Costa e Valério, Lda, May/ June de 2000, Jornal Arquitectos, Vol. 196, p. 26. (translation by author)

HERITAGE	VILLAGES	SMALL TOWNS	LARGE CITIES
Monuments	None	Some May be attraction Varying degrees of maintenance	Many Prime attraction Well maintained
Urban heritage	Rural vernacular	Lived-in neighbourhoods	Often lost to new development
Cultural continuity	Yes	Partial	Very little Modernisation, transition and urban movement
TOURISM			
Numbers	Large impact	Noticeable, saturation point easily reached	Absorbed
	High interaction	Partial interaction	Minimal interaction
Facilities	None or very few (Imported)	A selective range	Plentiful, serving all requirements and all price ranges
Interest	PEOPLE Rural life	Human scale, lifestyle	BUILDINGS Monumentality, urban complexity including nightlife
Experience	Primitive	Past urban life	Exotic

Finding a place's identity can be related to finding its value. As architect Flávio Lopes mentioned in his presentation, held in the Faculty of Architecture, Technical University of Lisbon, in 2012, historic centers only began to be valued from the sixties and thereafter. Before this time period, the surrounding area was only taken into account due to the prestige monuments that it contained. But through the passage of time modest buildings began to acquire meaning and value. In other words, it was no longer only monuments that were considered valuable, but the urban fabric, in which they were integrated, became a valuable asset as well.

The charter of Venice, signed in 1964, states that, *“The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event.”*

It is vital to understand, as Flávio Lopes affirmed, that the motivation to protect something arises only once the community has discovered its value. The identification of values evokes feelings of ownership and of belonging. The values discovered can be referred to the many scales of architecture, from the urban fabric to the specific building. Without a doubt, value lies, not only in the physical matter of a place or building, but also in the activities that are developed in it, in the symbolism of its history, in the meaning of its use, in its culture. Once these values are discovered, it is necessary to establish a hierarchy of these values.

Consequently, there are various questions, which are developed, and constantly in debate. What should be conserved and why? Is there value and authenticity only in what is original? Is it reasonable then, for the architect to alter what is not considered original? By changing the original function of the building for instance, is he not depriving the building of its authenticity?

Architect, Alexandre Alves Costa refers to the countries identity as being permanently elaborated. It is not static, nor does it correspond to a nostalgic and conservative vision.

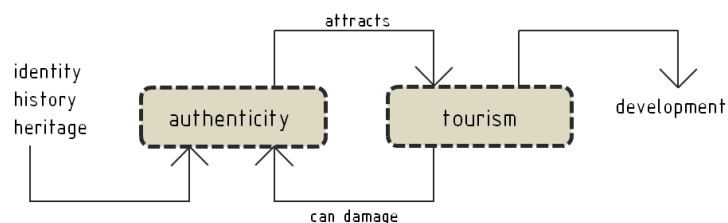
“The edified heritage, be it the patriotic monuments that Herculano would talk about, be it the urban or rural aggregations, be it the whole humanized landscape, is a permanent element of reference to the construction, in process, of identity. This does not mean that it is not transformable, reusable or even the foundation of something new. From identity, as an essential symbolic

reference, we should be able to read the flow of history, the past, the present and the future in construction.”³

Historical centers do not need new plans of expansion, but instead, plans of consolidation. They need treatment, maintenance and requalification. Through incorporating elements of our heritage into our daily lives and activities, by giving these elements new functions, centers will ensure their vitality. Historical centers need careful observation and a contemporary intervention that accepts diversity, preserves its unity and resists demolition.

President of the *Ordem dos Arquitectos da Secção Regional Sul*, Rui Alexandre, interviewed in 2012, mentioned that when we talk about authenticity, we talk about something that already exists. It doesn't come from the new. Therefore, architects can reinterpret what is already there and give it a contemporary connotation.

An interesting topic is presented that encompasses the tension between two seemingly opposite subjects, what is old and what is new. The old in this case, can be referred to that which is authentic and the new, to the implementation of tourism attached to the notion of progress. The diagram below explains this phenomenon.



³ *"Então é Portugal, hein?...Cheira bem!"*. Costa, Alexandre Alves. 2000. Lisbon : Costa e Valério, Lda, September/ October 2000, *Jornal Arquitectos*, Vol. 197, p. 37. (translation by author)

“Tourist consciousness is motivated by its desire for authentic experiences, and the tourist may believe that he is moving in this direction, but often it is difficult to know for sure if the experience is in fact authentic.”⁴

Architect, critic and professor, Pedro Barreto, mentions that as the tourist arrives at his destination, he has become the ephemeral owner of a reality he believes to be authentic. What he doesn't realize is that this authenticity only existed before tourism “destroyed” it. Tourists are participant-observers and consequently the simple fact that they participate, alters undeniably the observed and participated reality.

The tourist desires a temporary, strong, new experience that breaks free from his day-to-day routine but instead he finds himself closer to the ways and values he left at home. This occurs as the tourism supplier has in account the ambiguous nature of the demand. Although the tourist yearns for “another reality”, he looks for things, habits and processes that are familiar to him.

“Historic towns were not built to accommodate many modern-day inventions including electricity, centralized services and the motor car. Inhabitants’ demands for better amenities, from indoor bathrooms and running water to cable television and accessibility and car parking facilities, have had an impact on historic areas. (...) To continue to be attractive to residents, old houses and towns need to provide for contemporary living standards.”⁵

Tourism is a unique economic opportunity, but like industrialization, it is also a significant cause of lifestyle change. To make tourism work in historic towns, it is vital to aspire towards a balance between the desires of visitors and the interests of residents; between growth and quality of life; between economic

⁴ MacCannell, Dean. 1976. *The Tourist: A New Theory of the Leisure Class*. London : Macmillan, 1976, cited by Orbasli, Aylin. 2000. *Op.Cit.*: p. 2.

⁵ Orbasli, Aylin. 2000. *Op.Cit.*: pp. 19,20.

development and environmental costs; in the decision-making process between public roles and private interests; between the community and the market.

The International Cultural Tourism Charter – Managing Tourism at Places of Heritage Significance, 1999, states that, *“domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others.”*

The charter refers to important principles that should be taken into account in order to achieve a successful tourism management.

It states that there should be a beneficial interaction between the desires of visitors and the local communities. If there's an involvement of the local community in the tourism industry by community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers, a sustainable tourism industry may be achieved. It is vital that the local community is motivated to protect and maintain their natural and cultural heritage as this will contribute to a positive outcome for both parties.

In correlation with the methods that are advised for the protection of the area's heritage, the charter mentions that *“preference should be given to using local materials and take account of local architectural styles or vernacular traditions.”*

Another method consists of analyzing and predicting beforehand, the change that will occur in the area through the implementation of tourism plans. If the change likely to occur is unacceptable, the tourism plan in relation to the visitor numbers should be modified.

Conservation and tourist programs should present high quality information to the visitors reassuring their awareness towards the significant heritage characteristics and therefore enabling the visitor to appreciate and respect the place.

Besides tourist programs aimed at the visitors, there should be programs for the local community as to encourage training and employment and simultaneously enhance their skills in the presentation and interpretation of their heritage.

The charter states that a significant amount of the tourist industry revenues should be allotted towards the conservation, restoration and protection of the place's heritage. As author Vjekoslava Simcic mentions, *"It would ensure the creation of permanent funds for this important and complex activity dictated by our obligation to keep our heritage in its authentic form."* The charter adds that visitors, when possible, should be aware of this revenue allocation.

As the charter underlines, *"A primary objective for managing heritage is to communicate its significance and need for its conservation to its host community and to visitors. Reasonable and well managed physical, intellectual and/or emotive access to heritage and cultural development is both a right and a privilege."*

MONUMENT RESTORATION AND CONSERVATION

In the previous chapter, the topic of authenticity was discussed and how it plays an important role in tourism. In this context, it is imperative to understand how authenticity was intended to be attained by the restoration and conservation pioneers.

The phenomenon of monument restoration began in the mid eighteenth century. The Renaissance presents the beginning of a growing conscience towards classical ancestry as well as the preoccupation with safeguarding elements of the past. Although this era marked a new way of thinking, intervention criteria's where based on various methods and an absence of coherence and theoretical justification.

Architect, Eugene-Emmanuel Viollet-le-Duc (1814-1879) was responsible for articulating a theory based on the different methods that existed relating to the restoration of monuments. The architect believed that through the coherence and logic of the organism as well as the intact original elements of it, he was able to redo an incomplete work. This approach refers to the restoration method of "stylistic unity". According to Viollet-le-Duc, the restorer was to put himself in the author's shoes and complete the monument according to the probable original plan, imagining ornaments and structures that weren't done, but that were believed to be intended. Since the restorers were unable to have access to the masters knowledge and intentions, very often, the reconstruction of the monument fell into excessiveness and therefore into a subjective concept of authenticity.

Art critic, John Ruskin (1819-1900) was the author of a new concept for the protection of monuments that deviated from the "stylistic unity". According to the author, the link between the past and present was found in architecture. Through architecture we were able to conserve that link, avoid oblivion and therefore

maintain our identity. Ruskin manifested a great enthusiasm towards the preservation of monuments, as he believed that the age of a building contributed to its glory:

*"For, indeed, the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and of the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations; it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture."*⁶

Architecture had the noble mission of being an historical source and consequently the urge to intervene on existing monuments was to be avoided as to not corrupt them. The architect was responsible in administrating and maintaining the monument so it could be passed on to future generations. Ruskin applied a biological concept towards architecture and stated that the existence of a building corresponded to its birth, life-span and inevitable death. To restore a building was *"as impossible as to raise the dead."*⁷ In opposition to Viollet-le-Duc, he stated that the term *restoration* was to be banned from architectural vocabulary and replaced with the term *repair*. Although the author referred to the fatal destiny of monuments, he still defended the possibility

⁶ Ruskin, John. 1849. *The Lamp of Memory. The Seven Lamps of Architecture*. New York, John Wiley, 161, Broadway : s.n., 1849, p. 155.

⁷ *Ibidem*: p. 161.

of conserving them, saying “*take proper care of your monuments and you will not need to restore them.*”⁸

Architect Camille Boito (1835-1914) presented a new theory that conciliated the ideas pronounced by John Ruskin but went further in defending the possibility to restore monuments, in extreme cases. Boito intended to develop the conservation principle by introducing various technical instruments and modern construction technologies. Boito and Ruskin believed that the monument held value and that its History could be placed in jeopardy through restoration works. It is in this context that Boito presented a new proposal that allowed minimum restoration works in cases that were vital for consolidating the monument and stated that the new elements introduced were to be easily distinguished from the old monument and recognizable as modern extensions. The principles presented by Boito formed the first *restoration charter* and correspond to the basis of the fundamental principles stated in the *Rome charter* (1931) and the *Athens charter* (1933).

Analyzing the initial situation in Portugal, the monument intervention criteria’s transmitted undefined ideas that were at times contradictory. The architects in general remained accustomed to restoring monuments to their supposed initial state, although this was a challenge as personal creativity prevailed.

Following the implementation of the Liberalism in Portugal and the extinction of the religious orders in 1834, the political regime at the time gained immediate ownership over the religious monuments. As the deputy Francisco Soares Franco mentioned promptly after the implementation of the Liberalism regime: “*There are monasteries famous for their antiquity, holiness and*

⁸ *Ibidem*: p. 162.

magnitude, that it would be barbaric to destroy them or hand them over to private owners, that won't make any use of them.”⁹

The State satisfied its real estate needs by readapting old existing convents, installing in them public services. The Government at the time did not have any defined program in safeguarding buildings that due to their historical and artistic value, were considered monuments. As a result, these monuments were left abandoned. After the establishment of the republican regime, the Church was confronted once again with a profound attack. Consequently, the dilapidation of the country's architectural heritage became a worrying factor.

The *Direcção-Geral dos Edifícios e Monumentos Nacionais*, created in 1929 was a State organization that was concerned with the safeguarding of Portugal's architectural heritage as well as the installation of public services. The DGEMN aimed at the perfect compatibility between historic tradition and modern progress.

⁹ Correia, José Eduardo Horta. 1974. *Liberalismo e Catolicismo o Problema Congreganista*. Coimbra: Universidade de Coimbra, 1974, cited by Neto, Maria João Baptista, *Op.Cit.*, p. 65,66. (translation by author)

OLD BUILDINGS AND NEW FUNCTIONS

It is interesting to note that tourism has played a significant role in the DGEMN's activity. Although there are many other factors involved, the restoration of national monuments has been motivated by the developing tourism industry.

*"Turning monasteries and convents into hotels is hardly a new concept."*¹⁰

The inauguration of *Pousadas*, hotels, travel agencies, the promotion of Portuguese regional values along with the endorsement of public infrastructures and the restoration of national monuments have contributed to the increase of foreigners visiting Portugal.

The project *Pousadas* of Portugal was founded in 1942 by António Ferro and aimed at accommodating travellers and providing them with a close relationship with the Portuguese culture, nature and the most attractive sightseeing routes in the country. Over the years the project has been based on the restoration of heritage sites, whose architectural features are significant both nationally and regionally. The *Pousadas* concept attempts to create a harmonious relationship between the architecture, decoration and gastronomy of the region and avoids being mere copies of what we nowadays call "International Hotels".

The first *Pousada* – *Santa Luzia* in Elvas opened on April the 19th, 1942. Today there are a total of 45 *Pousadas*, situated mainly in areas of historical interest or natural beauty, and where there is, or has been, little tourism.

¹⁰ Rogers, Douglas. 2008. Monastic fantastic: Luxury hotels converted from monasteries. *USA TODAY*. [Online] September 15, 2008. [Cited: June 1, 2012.] http://www.usatoday.com/travel/hotels/2008-09-12-forbes-monastery-hotels_N.htm.

“Over the last few decades many buildings, converted into Pousadas, are now no longer old ruins and have become remarkable references of Portuguese heritage whilst at the same time this policy has guaranteed their continued conservation and enjoyment by the public.”¹¹

Other countries adopt this concept, breathing new life into an otherwise neglected building through transforming their old convents or monasteries into hotels.

In Spain the restoration and conversion of historic palaces, fortresses, convents and monasteries into hotels began in 1926. These hotels became known as *Paradores* and today the state-run *Paradores de Turismo de España* association operates more than 90 luxury *Paradores* across the country.

The *Parador de Cangas de Onís*, located in the far northern province of Asturias, was built by the Order of San Benito in the 12th century. It has 64 rooms located in a modern extension. This wing is connected by a walkway to the monastery and a still-functioning chapel.

The *Parador de Alcalá de Henares*, located in Madrid is one of the most recent projects and is housed in the seventeenth-century Santo Tomás Dominican Convent and School. The restaurant, bar, breakfast room, guest’s lounge and night bar are located around the cloisters. The space between the building and the original monastery brick walls, is used to accommodate the garden and cultivated area. The project presents this duality between the monastic building and the garden space adjacent to it. The new building constructed for the *Parador* does not surpass the height of the existing perimeter wall, and extends under a vast perforated garden, sculptured by various patios forming spaces linked to the rooms.

¹¹ Enatur. 2000. *Pousadas de Portugal*. 2nd Edition. Porto : ASA Editores, 2000, p. 7. (translation by author)

Spain's former American colonies such as Peru and Puerto Rico have many monastery hotels. Hotel *El Convento*, located in San Juan, Puerto Rico was built 356 years ago as a convent for Carmelite nuns. The hotel incorporates 58 rooms as well as restaurants, fitness centre and beach club. Although the hotel introduces contemporary amenities, the calm, historic ambience of the convent has been maintained.

Located in Cuzco, Peru, the Hotel *Monasterio* was previously the San Antonio Abad seminary for Jesuit monks, constructed in 1592 on the foundations of an Inca palace. This transformed edification now bears 126 rooms, restaurants and bars. The rooms are decorated with 16th and 17th century Peruvian paintings and wall murals true to its history.

In Ashdown Forest, Sussex, in the south of England, the Sisters of the Order of Notre Dame occupied a 19th century convent. In 1991, the UK's Elite Hotels group bought Ashdown Park and transformed it into a hotel that today holds 109 rooms. The rooms and suites located in the East Wing were previously the tiny rooms in which the nuns slept. As General Manager Ben Booker mentions, *"The irony never escapes me that we spent millions of dollars turning a place intended for a spare, simple life into one of high class luxury. Still, I think Sister Marie would approve. (...)The fact that it was a former convent always impresses our guests and we've done all we can to celebrate that history."*¹²

The *Villa San Michelle*, located in Florence, Italy, was a former monastery. The monastery portion was built in the 16th century and the façade, designed by Michelangelo. The hotel has 46 rooms that include 25 suites and junior suites, located in the old monastery building.

In Prague, Czech Republic, the Rocco Forte Collection opened the *Augustine Hotel*. This recent project has been created from seven

¹² Rogers, Douglas, 2008. *Op.Cit.*

different buildings, including the 13th century Augustinian Saint Thomas Monastery. Several practicing friars still live today in a separate part of the monastery, adjacent to the hotel grounds. The hotel incorporates 101 bedrooms that include 16 suits.

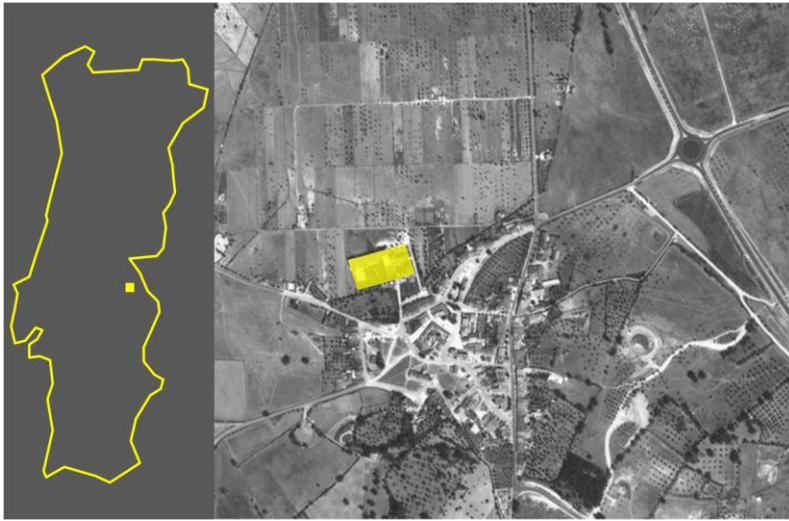
There are many further examples of historic monuments and areas in other regions which have been revitalized through the tourism industry.

The *Pousada Flor da Rosa*, located in Crato, Portugal and the *Pousada Santa Maria do Bouro*, located in Amares, Portugal, were chosen to be studied in depth as they present a similar concept to the one chosen for the final project at hand.

The *Pousada Flor da Rosa* was initially a monastery built in the middle ages. Near the end of the twentieth century the building was refurbished and transformed into a *Pousada*. The architect, João Luís Carrilho da Graça, added a new wing perpendicular and adjacent to the existing building where most of the bedrooms are located. The new volume, plastered and painted in white, contrasts with the medieval rock edification. The new is made evident through the specific choice of materials, colours and techniques, which differ to the previous construction periods.

The *Pousada Santa Maria do Bouro*, located in Amares, Portugal was also a monastery (built in the seventeenth century) that suffered change over time. The intervention of the late twentieth century, done by architect Eduardo Souto de Moura, adopts a different approach from that of the *Pousada Flor da Rosa*. Here the new volume, which corresponds with the *Pousada's* service areas, is constructed in rock, the same material used in the existing edification. As a result, the new blends in with the old.

POUSADA FLOR DA ROSA, CRATO, PORTUGAL



1 Orthophotomap of Crato – Google maps

The Knights Hospitallers, part of the Order of St. John of Jerusalem and later named the Order of Malta, are thought to have reached Portugal between 1114 and 1132. Similar to the role played by other military orders, the warrior friars of the hospital distinguished themselves in the fight for the recovery of land occupied by the Muslims.

The Monastery Flor da Rosa had three main periods of construction. The first two periods took place during the Middle Ages (fourteenth century) and could have occurred fairly close together. Initially a defensive square, the building had architectural features, such as towers, window slits and solid block construction.

At the beginning of the second half of the fourteenth century, Friar Álvaro Gonçalves Pereira, the hospital prior, ordered the building of the Flor da Rosa Monastery, where he would live in the adjacent palaces. The monastery was located near the border and in a region considered to be, of extreme danger. This provoked a symbolism of the Orders power in the South region of the country and originated the beginning of territorial colonization.

After 1356, when the building became the Order's official headquarters, instructions were given to construct a large church.



2 The village setting



3 The Flor da Rosa Monastery



4 The new construction of the Pousada

The church was to be attached to the defensive square. It developed towards the East and followed a magnificent monumental program.

The third major construction campaign began during the sixteenth century, which would have a decisive impact on the monastery's appearance, as we know it today. These works began in a structural manner due to the need for expanding the existing space, improving living concepts, and fulfilling the requirements of the monastic reforms of that period. Thus, the works began by constructing a ring of halls that would relegate the old medieval wall, now useless and antiquated, to the interior of the building. This was when the Chapter House was built, with its monumental entrance, as were the new Cloisters, higher and more solid than the older cloisters, the new Refectory, with an elegant vault and generous dimensions, the new kitchen, and the new dormitories, which were spacious and better illuminated.

In the second half of the sixteenth century, Renaissance styles were introduced into the monastery. These were no longer structural projects but instead only involved the decorative aspects.

In 1834, after the elimination of the religious orders in Portugal, the monastery was abandoned, which greatly accelerated its decay and ruin. Only from 1940 did the DGEMN (*Direcção-Geral dos Edifícios e Monumentos*) begin restoration works.

Between 1987 and 1990, architect, João Luis Carrilho da Graça began elaborating the project to implement the ENATUR Heritage Hotel at the Flor da Rosa monastery. The construction of the new project began in 1991 and was concluded in 1995.

In 1998, restoration projects were developed to restore the Flor da Rosa Church and between 2001 and 2008, the halls adjacent to the cloisters and the church were restored and readapted for new functions, (IPPAR/IGESPAR and DRCALEN). These halls, at the

moment, hold the sculpture collection of the *Museu Nacional de Arte Antiga*.

The entrance to the *Pousada* is located on the west side of the cloister and leads to the reception area that was originally the kitchen in the sixteenth century. The bar, contiguous to the reception area, lies in the former monastic refectory. On the first floor of the existing building, other public facilities are introduced, like the restaurant and social areas. The final social area before leading to the bedroom suites, located in the main tower of the former monastery, is marked with a contemporary note. The lounge and circulation area's ceiling is elaborated sculpturally creating a dynamic relationship between the old and the new.

The reception area marks the hinge point between the existing building and the new volume. The *Pousada* bedrooms, located in this contemporary building, face North-north-west which permits a clear affiliation with the rural setting.

The main service areas are located on the ground floor beneath the bedrooms and from the point where the new enters the perimeter of the old, a volume is projected vertically, meeting the height of the former monastery.

The architect João Luis Carrilho da Graça explains his motivation towards the revitalization of the monument.

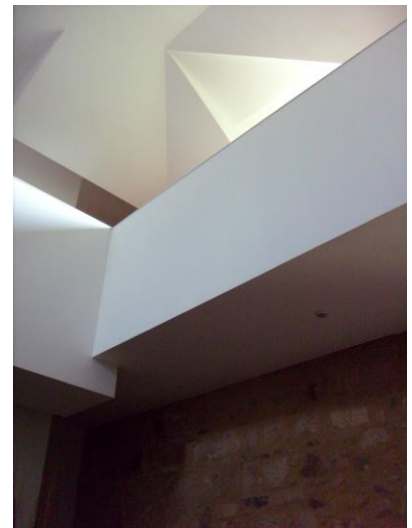
"The unusual plain setting, the hybrid characters - warrior, monastic and palatial – the Mediterranean cloister and the septentrional tower construct the enigma.

At a first glance it is labyrinth. Later it is possible to discover the light and the height of the church, the stones and its relations. The granite unifies the combination of fragments of such different time periods.

The archaeologists tell us that since the thirteenth century and interruptedly until today, the monastery has suffered various



5 The Pousada Flor da Rosa – bar area



6 The Pousada Flor da Rosa – reinterpretation of the tower of the former monastery



7 The Pousada Flor da Rosa - bedroom

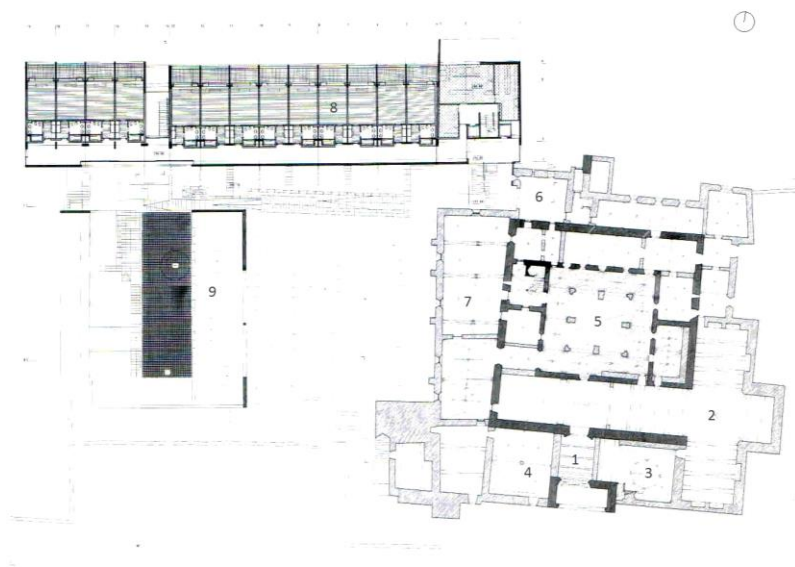


8 The relationship between the former monastery and the new volume

1. Entrance
2. Restored church
3. Sacristy
4. Main tower (shop)
5. Cloister
6. Former Monastery Kitchen
(Pousada reception)
7. Former Monastery Refectory
(Pousada bar)
8. Pousada bedroom
9. Swimming pool area.

construction works. In the 40's the building was almost completely ruined. Despite what we now find, it seems perfect to us. Perfect as a contemplation and visiting object. Even the missing window frames underline the harmony of its breathing.

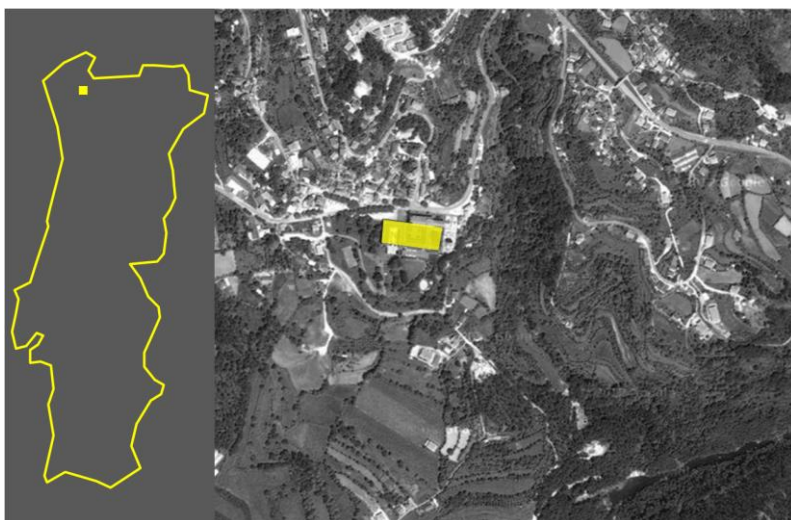
The work is progressing. Archaeology teaches us to look at the stones. The aim of the project is to intensify the possibility to visit the existing building, privatizing it and occupying it as least as possible, reinterpreting it and allowing it to have new interpretations.”¹³



9 Floor Plan of the Pousada Flor da Rosa

¹³ ENATUR, Empresa Nacional de Turismo, S.A. 2001. *Pousada Flor da Rosa*. Portugal: SOCTIP - Sociedade Tipográfica, SA, 2001, p. 34. (translation by author)

POUSADA SANTA MARIA DO BOURO, AMARES, PORTUGAL



10 Orthophotomap of Amares – Google maps

According to the document of D. Afonso Henrique's chancellery, in 1162 there lived a hermit community in the region of Amares, Portugal. Soon after, around 1182 this group of men joined the Benedictine order and by the end of the twelfth century this monastery had joined the Cistercian order. Due to the fact that the monks lived in constant closure, the monastery had to be auto-sufficient. Consequently, the choice of the site for the monastery was fundamental. On one hand, it was necessary that there was fertile land and water nearby. On the other, the monastery had to be positioned far from any castles or localities.

Between the fifteenth century and the end of the sixteenth century, monasteries went into decline as a new system implemented, took away each abbey's independence, handing over the management of their assets to commendatory priests. At the end of the sixteenth century, the monasteries were taken out of the commendatory priests hands and became once again autonomous and under the administration of the abbot chosen by each religious community. From this moment on the monastery regained its former splendour and during the seventeenth century, was rebuilt entirely.



11 The village setting



12 Street view of the church



13 Entrance to the Pousada Santa Maria do Bouro

With the extinction of the religious orders in 1834, the monks were expelled and the monastery was sold at auction. The religious monument was left abandoned excluding the church that became a parish church.

It was only by the end of the twentieth century that a refurbishment project for the monastery was developed. Tourism was to be the prime motive for the project, transforming the deteriorated monastery into a *pousada*. Architect, Eduardo Souto de Moura was responsible for taking hold of the ruins and constructing a new building by introducing new materials, techniques and functions. The construction began in 1994 and was concluded and inaugurated in 1997.

Before the refurbishment process, the monument was subject to an archaeological study carried out under the supervision of the Archaeological Unit at the University of Minho. The team's work lasted for more than two years. The first phase involved excavations as to locate buried remains while the second phase consisted of monitoring the progress of the building work, recording and "saving" new remains that were found.

The architect explained the process of the project during a conversation held in Porto in September of 1997. During the conversation Eduardo Souto de Moura expressed his position and idea concerning the discovery of an image for the building.

"(...) A restoration also means giving the building an image. I asked for an archaeological survey, and we were able to make a drawing of the monastery as it once was, from the Romanesque period onwards. In the 18th century everything changes entirely: enlargement of the church, of the bodies, a large cloister. During the survey they found traces of three pavements and pieces of plaster coloured red, red and green, and even the roof was 'lettuce-green', an electric green. I thought! In our century I can't build a red and green monastery!

But I had to choose an image of the building: Romanesque? Impossible, there is nothing left! Cover the stone with plaster? But the stone has been painted over and over like the Greek temples. (...) I thought: if I make the plaster white, the windows with small squares, and the roof with Roman tiles, my aim becomes that of rebuilding the image of the monastery at the beginning of the 20th century. But was it the right thing to do?

If the building has the identity of a particular century, the restoration must be done in view of that very powerful identity, if it doesn't I have to choose a century, and the only possible one is for me the recent 20th century. I have to make a building close to contemporary culture, and it doesn't make sense to build it six hundred years older.

That made me feel better, I lost some complexes. In the end, I am not restoring a monastery; I am building a pousada with the stones from a monastery. I made a modern building as I want to and the stones are available for it; people say I want to build a romantic ruin, but it's not true; if in my houses I do not build a traditional roof but a terrace-roof, I shall not build a traditional roof in this case either; for the same reasons I shall not design the windows with small squares."¹⁴

It is in this context that new uses, materials and forms are introduced and intertwined into the existing historic body.

The functions of the new building in relationship to the previous functions of the monastery present some similarities as well as some nuances: kitchen-kitchen, pharmacy-bar, library-auditorium, refectory-restaurant, cloister-cloister and cells-rooms.

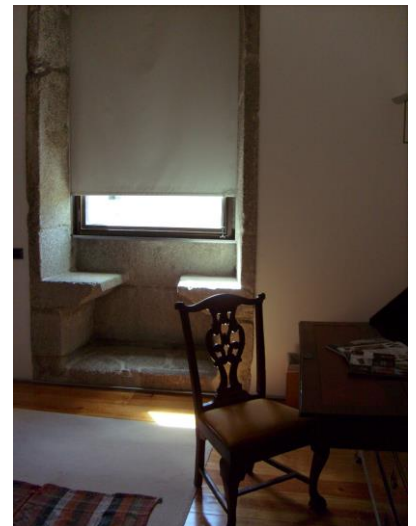
A new body holding the service areas of the *pousada* is built on a lower level, increasing the horizontal projection of the building



14 The Pousada Santa Maria do Bouro – bar area



15 The Pousada Santa Maria do Bouro – restaurant



16 The Pousada Santa Maria do Bouro – bedroom

¹⁴ Leon, Juan Hernandez, Collova, Roberto and Fontes, Luis. 2001. *Santa Maria do Bouro - Building a Pousada using Stones from the Monastery - Eduardo Souto de Moura*. Lisbon: White and Blue, Lda, 2001, pp.45-46.



17 Iron grid of the ceiling



18 The cloister



19 Contrast between classical design and modern material

towards the valley depression. Stone is chosen to build this new volume contributing therefore to a harmonious relationship between the old and the new.

There are other areas where the tangible effects of action are not visible. The new pavements, for example, cannot be distinguished from the old ones. The displacements of the arches are imperceptible. The concrete beams reinforcing the open gallery are neither shown nor dissimulated.

On the other hand there are moments where the modern materials introduced into the project are clearly visible, representing a restoration that doesn't intend to imitate history, but accepts the unavoidable transformation determined by the will of abstraction.

The new structure of the floors corresponds to the combination of steel and concrete. The steel is located underneath (10cm) and the concrete on top (10cm). The design of the iron grid of the ceiling is based on the concept of the wooden lacunars (coffered ceiling), existing in the sacristy of the church, adjacent to the monastery. The architect exchanged the wood by iron. Because of the irregular plan of the walls, the grid designed doesn't have two identical squares; there is a central axis and the rest adjusts accordingly.

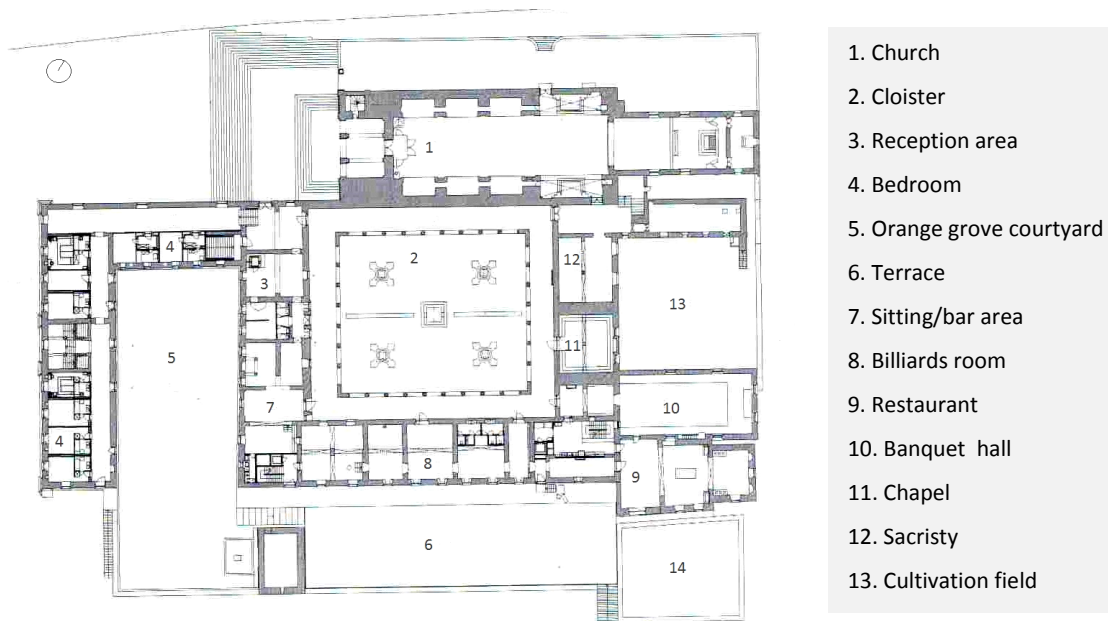
The design of the windows is intended to underline its literal meaning: "a hole in the wall". As the floor is based on the wooden lacunars, the windows are based on the wooden casings. In the space occupied by the fixed wooden frame is placed all the parts of the metallic casing. The handles are designed by the architect Álvaro Siza, slightly adapted, being smaller in size.

Throughout the rehabilitated monastery there are hints of modern intervention. For example the architect chooses to give the cloister a fragmentary character relinquishing the original

unity. Here an aesthetic, sculptural approach is put above the connection logic of the old buildings.

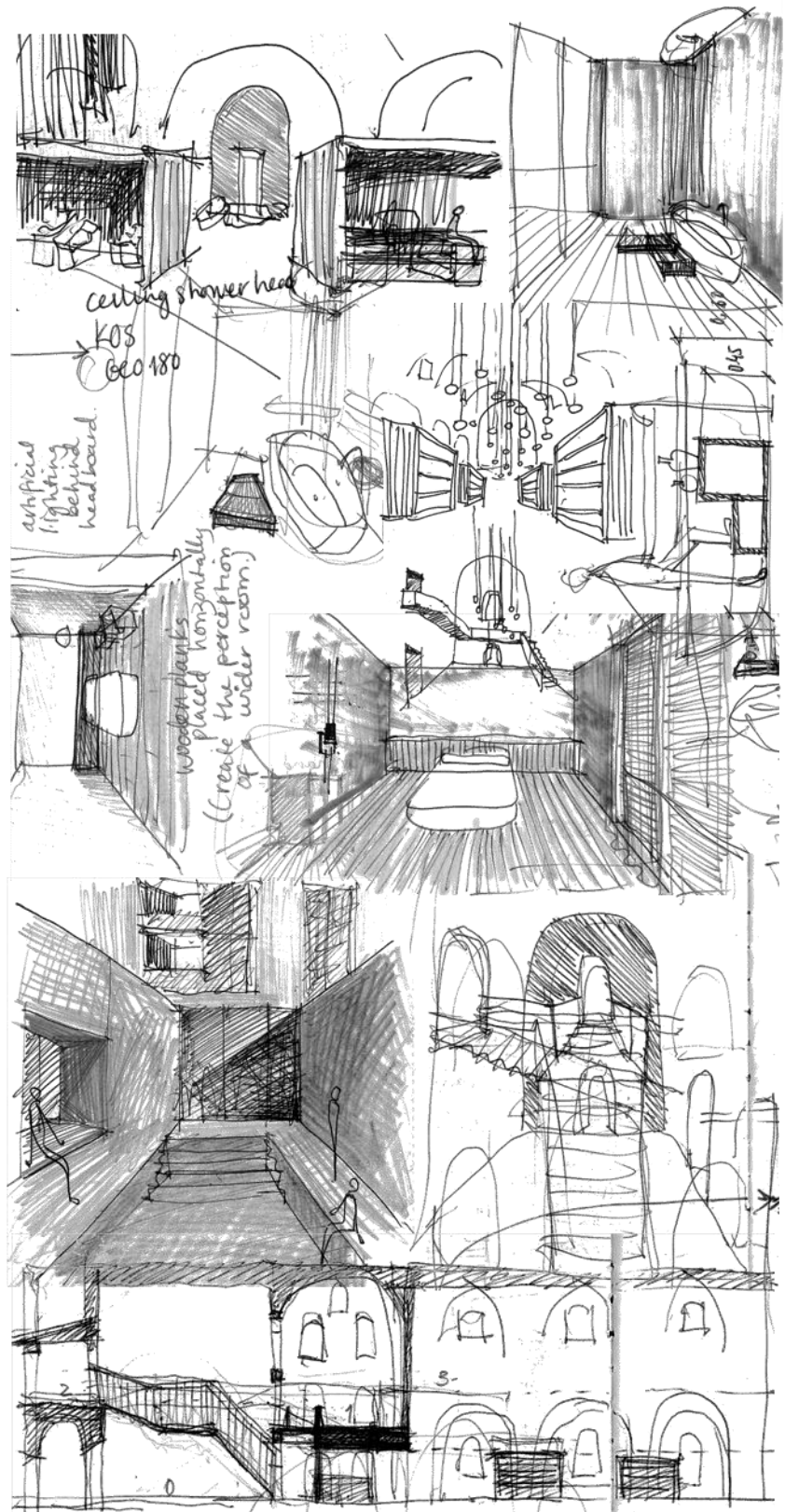
And found on a smaller scale there is a sign of the developed strategy: a balcony made of steel plate and rods. In this case it is apparent the contrast between classical design and the heterogeneousness of modern material.

*"(...) the ruin now belongs to the new building that has made the ruin disappear. A mutilated body with respect to the 18th century monastery, a body with extensions with respect to the romantic one, and prepared to receive further extensions. Today's inside and outside additions are like new organisms grafted onto the old body, (...) therefore operating a widespread metamorphosis."*¹⁵



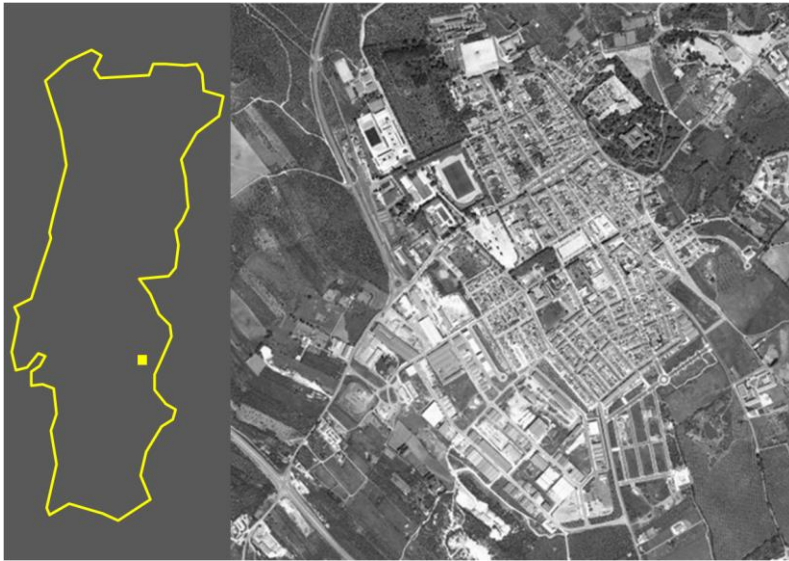
20 Floor Plan of the *Pousada Santa Maria do Bouro*

¹⁵ *ibidem*: p.61.



PROPOSAL THE HOTEL VILA VIÇOSA

SETTING ANALYSIS



21 Orthophotomap of Vila Viçosa – Google maps

The small town of Vila Viçosa seemed to have originated on the hilltop of where the castle lies today. The formation of the medieval urban fabric was related to the settlement near two rivers, and later to the expansion formed by the Évora road.

It is during the Renaissance that the town expanded in architectural and urban terms. Between 1500 and 1800, the towns constructed area tripled in relation to the medieval period. More roads were opened; six of the seven monastic agglomerations were edified and most of the palaces were constructed, including noble houses and the *Paço Ducal*, the royal palace that belonged to the Bragança Dynasty.

After the construction of the *Paço Ducal*, the roads became permanently orientated in a Northwest and Southeast direction with secondary lanes perpendicular to this direction.

Already in the medieval period, but especially in the Renaissance period, the town presented itself symmetrically, both on its North and South side, about the axis of the Évora road. Two main public spaces, the *Terreiro do Paço* (the palaces main square) and the *Rossio de São Paulo* (now called the *Largo D. João IV*), are located



22 Paço Ducal and the Terreiro do Paço



23 Largo D. João IV



24 Historical center of Vila Viçosa



25 The inactive quarries

almost at equal distances, on either side of the axis. The same number of monastic buildings was also located to the North and South of the axis, three on either side and in symmetrical positions.

In the twentieth century, during the political regime of the *Estado Novo*, promoters of the first modernism intervened on the historical town, transforming it into a monumental background, at the service of political commemorations.

Through the demolition of existing buildings, the Évora road (today called the *Estrada Nacional*) and the square (*Praça da República*) that it contained were extended. This permitted a renewed visibility towards the existing monuments. A visual relationship was formed between the castle and the church on the opposite side of the square.

In compensation to the demolished buildings, a working class neighborhood was constructed on the Southeast side of the town.

The economy of Vila Viçosa is based on the marble extraction and transformation that was intensified during the renaissance movement. Today, many quarries lie inactive except for the Estremoz Anticline, which is the only geological structure still in exploitation and known worldwide.

The town presents its natural resource proudly, as the sidewalks, curbs, windowsills, park benches and monument façades are all built in stone.

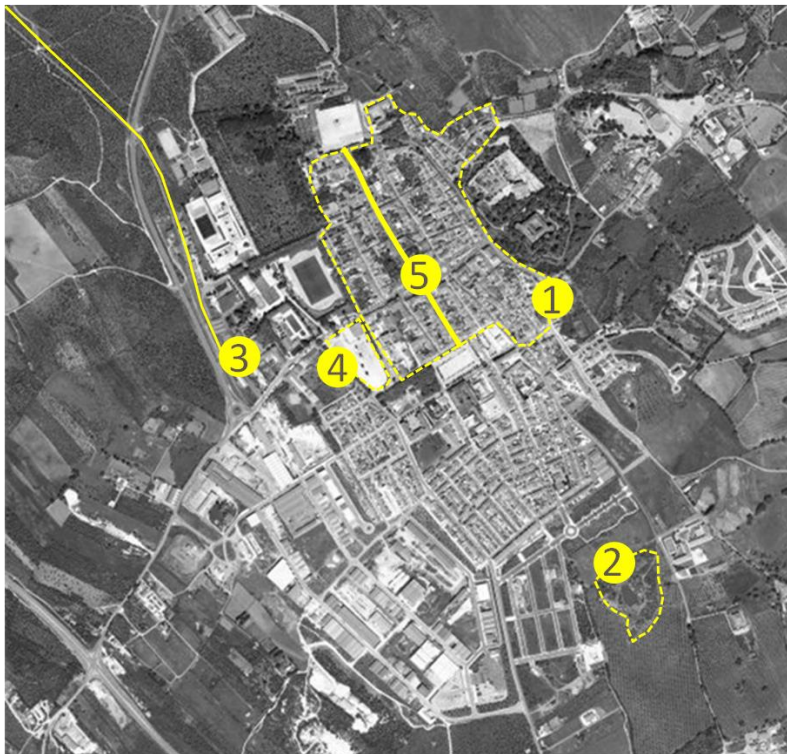
Supported by the town's rural foundation, management of scarcity has implied intensive use of everything available in the local area, a permanent recycling and respect for delicate, ecological equilibrium that has guaranteed the long-term sustainability of resources.

Once understood the history and formation of Vila Viçosa, a more critical observation is created, based upon the present difficulties of the town.

The main problematic issues of the town that were observed during this analysis, forming the basis of the urban proposal, were related especially to the rural exodus. The interior lands of Portugal are becoming under populated. The younger generation move to the cities, looking for better opportunities, while the older generations remain in the rural areas.

The main goal consists in revitalizing the town based on its identity and therefore creating an attractive place to visit and live.

URBAN PROPOSAL



26 Urban proposal for Vila Viçosa

1. Revitalization of the historical centre through the implementation of new functions in the existing buildings, creating a diversity of commerce and services.

2. Revitalization of the inactive quarries. Form an attraction point through the implementation of rock climbing areas, walking trails and other public recreational areas within the territory of the old quarries. These areas will be accessed from the town through walking and cycling paths.

3. Reactivation of the old railway line, thus reinforcing the interaction between Vila Viçosa and other main cities.

4. Establishment of a training centre associated with the practice and innovation of agriculture production, based on the towns surrounding natural resources.

5. Restriction of vehicle circulation on the road *rua Padre Joaquim Espanca*, which will allow a better pedestrian flow between the two main public spaces of the town, *Terreiro do Paço* and the *Largo D. João IV*. This will consequently promote the presence of the *Paço Ducal* and the building chosen to refurbish in the architectural proposal.

EXISTING BUILDING



27 Northwest front of the building



28 Southeast front of the building



29 Orthophotomap of Vila Viçosa – Google maps

The *Covento Nossa Senhora do Amparo* was built between 1590 and 1620. Over the years however, the convent underwent

various alterations. In the first quarter of the seventeenth century the sacristy and cloister were constructed. During this period additional works were also done in the high-choir and the lobby. The cloister was constructed in white marble and the open galleries around it with arcades were supported with pillars, surmounted with cornices. The pavement of the interior was obtained with the composition of blue and white marble squares, forming a checkered pattern.

The convent had a strong urban presence, its façade occupying almost the entire Southeast limit of the *Largo D. João IV* and prevailing in height in comparison to the surrounding buildings. Paradoxically, the convent was practically isolated from its setting as it presented high walls, with almost no openings, except for some windows located on a higher level and an entrance located on the left of the main façade, marked by two arches. This architecture was a reflection of religious ideology.

In the nineteenth century, due to the extinction of the religious orders, the convent became an available space for a local theatre. In 1864 the convents church was desecrated. After this date the convent became dilapidated, suffering many transformations. For example, the marble pavement of the cloister was removed and reutilized in the forecourt of the church *Nossa Senhora da Conceição*. In the beginning of the twentieth century, the cloister was destroyed and its arches were utilized for the construction of the bridge *Ponte do Ratinho* on the road *Estrada de São Romão*.

In 1921, the ruined church and convent were sold to the *Sociedade Fabril Alentejana (SOFAL)* that proceeded with structural works to fit its industrial needs. Here the former conventual building took on a new function, serving as an olive oil refinery. During the 40 years of its industrial life, it was considered to be one of the town's most important buildings due to its economic factor and to the number of jobs that it created.



30 Higher level of previous church nave



31 Lower level of previous church nave



32 Presbytery of previous church



33 Conventual cloister galleries sectioned off by posterior construction works

Many changes occurred to the building during this period. To name a few, two factory chimneys were constructed, acquiring until today a significant presence; a floor was built dividing the old churches main nave in two separate segments; the main entrance was closed off and more windows were opened on the main façade.

The building now lies empty and degraded, in need of a new purpose.

“Through life-cycles and use-cycles buildings become redundant, no longer able to serve the function for which they were originally built. Some are adapted to new functions, others lie vacant; they may be valued for their historical quality, association or contribution to the townscape, but urgently require a living role for the relationship to prosper. Tourism not only encourages new economic activity, but also introduces new uses and often more flexible demands on space. It is an opportunity for otherwise redundant buildings to be rehabilitated and reused, providing continuity through active use. The reuse of existing resources reduces new construction and related environmental pressures, while increasing use in central locations.”¹⁶

CONCEPT

The idea is based on making new use of the existing building by transforming it into a hotel. The old and new are intended to coexist in a harmonious manner by dignifying the various passages of time, materialized through architecture. The past is the starting point of the evolvement of something contemporary.

The existing building has a favorable location, its main façade and entrance facing the historical center of Vila Viçosa. The buildings strong visual presence from the town and the meaning the

¹⁶ Orbasli, Aylin. 2000. *Op.Cit.*: p. 43.

building holds towards its local residents, are the main reasons to occupy this prime space with a more public function. The building no longer lies vacant but becomes alive as a meeting point between the residents of Vila Viçosa and visitors from all over.

The existing building is once again moulded to fit its new needs through a more ephemeral intervention that complements and emphasizes the qualities of the space.

The new volume holds mainly the private functions of the hotel. It emerges from the old and through a contemporary reinterpretation, tends to complete the previous cloister. However, at a certain point, the new volume lets go of the former conventual layout, projecting itself away from it.

The new construction is also freed from the limits of the territory accompanied by the road. An olive tree garden surrounds the volume and presents itself elevated from the road *rua do Convento*. This gesture allows the users of the hotel an opportunity to experience the tranquility and privacy of the garden and at the same time have visual contact with the town setting. Almost like the paradoxical situation of the conventual architecture that permitted visibility over the cities yet refused outsiders to look in.

The concept can be resumed, therefore, into two main intentions:

The first is to promote a meeting point or a center, corresponding to the existing building and cloister.

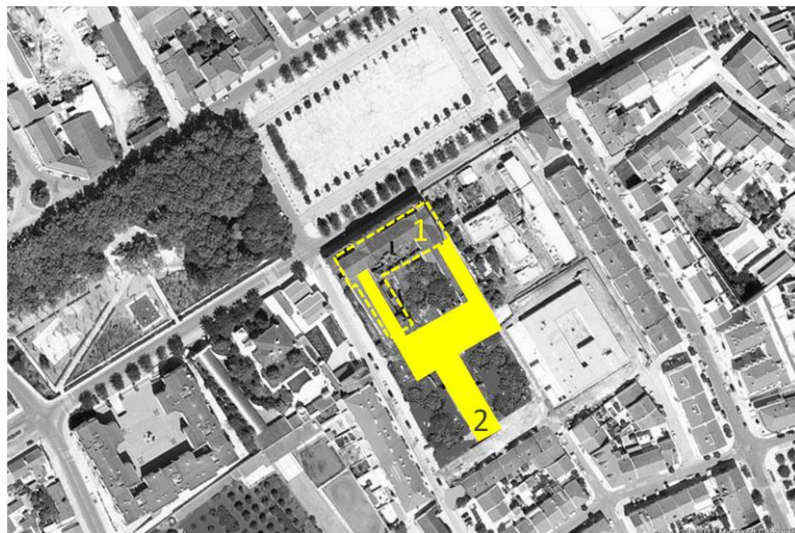
“From the very beginning, then, the center represents to man what is known in contrast to the unknown and somewhat frightening world around. It is the point where he acquires position as a thinking being in space, the point where he ‘lingers’ and ‘lives’ in the space.(...) All the centers are ‘places of action’: places where particular activities are carried out, or places of social interaction.

(...) The actions, in fact, are only meaningful in relation to particular places, and are colored by the character of the place.”¹⁷

The second intention lies in departing from what is familiar (the center) and taking ‘possession of the environment’. This intention is materialized through the new building which expresses movement and flow in its form.

“The places are goals or foci where we experience the meaningful events of our existence, but they are also points of departure from which we orient ourselves and take possession of the environment.(...)We can run, stroll, march or dance, thereby expressing different ways of taking possession of the environment. Life itself can be understood as a movement from one condition to another. This movement is incessant and continuous, but it has rhythm and form.”¹⁸

The dynamic form of the new building can be considered incessant and continuous as it is likely to be transformed and molded once again in the future.



34 The existing building (1) and the new construction (2)

¹⁷ Norberg-Schulz, Christian. 1971. *Existence, Space and Architecture*. London: Mary Kling, 1971, p.19.

¹⁸ *ibidem*: p.35.

PROGRAM

The main entrance is located on the main façade, adjacent to the *Largo D. João IV* and is marked by the two arches that were built during the seventeenth century. The atrium is located in the former narthex of the church. This area still has fundamental elements that evoke the past, namely, the presence of the groin vault ceiling. The atrium denotes the transition between the new construction and the existing one, connecting the hotel reception area and the social area.

The social area is located in the former nave and aisles of the church. Lounge zones, computer and internet access zones and a store for the promotion of local products, all converge, creating the possibility for dynamic interaction. From here it is possible to access the olive tree garden located in the cloister. An ephemeral intervention, designed in wood, shapes the different zones of the social area and simultaneously, enhances the positioning of the windows and arches. These ephemeral structures are chosen alternatively to a more permanent construction, so as to allow flexibility and the possibility for further interventions.

The coffee/bar area is located in the former transept of the church. This area presents a significantly low ceiling that contrasts with the high barrel vault ceiling of the two areas adjacent to it on either side – the social area and the vertical circulation area (formerly the altar).

The second floor leads to the banquet hall, the conference/reunion rooms and the administration areas. The public washrooms are also located on this floor.

The restaurant, located on the bottom floor, accessed from the *Rua do Convento* and the banquet hall located above it, mark the second transition point between the existing building and the new building. Here certain elements of the past have been retained, while others have given way to the new structure that initiates

from this point. The new structure in concrete, distances itself from the Southwest façade, contributing to the contrast between the new and the old. This gesture permits zenithal light to illuminate the banquet hall as well as the restaurant on the Southwest side. These two areas expand from the Southwest façade to the other front, adjacent to the cloister, thus permitting natural light to enter from both sides.

Following this transitional area, the new is 'officially' freed from the old by a large glazed surface that distances itself inwards from the Southwest façade. This also occurs on the Northeast façade. These glazed surfaces mark secondary entrances to the building – one giving access to the restaurant area and the other to the hotel reception area. The glazed surface permits visibility to the interior public spaces as well as to the enclosed cloister that consequently become inviting. The cloister presents itself physically enclosed, yet through a contemporary reinterpretation; it can be glimpsed from the road.

The SPA is located on the ground floor, in the new volume. The entrance to this area is found at the turning point of the interior gallery that connects the reception area to the restaurant.

The positioning and dimensioning of the SPA's window openings are intended to create diverse relationships with the exterior surrounding and play with different degrees of intimacy and changing moods.

A window, opposite the SPA's reception entrance, stretches from floor to ceiling. This allows ample light into the interior, providing a glimpse of the garden and consequently creates an inviting space.

Following the reception area, a corridor with a higher ceiling marks the entrance to the bathrooms and changing rooms. This circulation area is linked to an exterior void, illuminating and

"I believe it to be natural, the aspiration Man has towards light."

Le Corbusier

"A plan of a building should be read like a harmony of spaces in light. Even a space intended to be dark should have just enough light from some mysterious opening to tell us how dark it really is. Each space must be defined by its structure and the character of its natural light."

Louis I. Kahn

animating the interior space. An outdoor pool begins here and disappears under the architectural mass of the building.

The SPA treatment rooms are located on a slightly higher level and surround the void. The corridor leading to the treatment rooms are secluded from the exterior, creating more privacy. At certain points however, light invades the corridor and tends to have a guiding purpose.

The main area of the SPA containing the indoor pool, Jacuzzi, and chaise lounge zone is located on the wing that is projected perpendicular to the rest of the building. This area presents a clear interaction with the exterior garden and pool as it is surrounded by windows. As light flows through, the boundary between the interior and exterior is blurred, dissolving it altogether.

The *hammam*, the sauna and the showers are located adjacent to the main pool area, separated only by the circulation area. From this point and once again following the light, one is lead to the bar area.

The twenty four standard hotel bedrooms and the two hotel suites are located on the first and second floor of the new volume. These rooms are accessed from the two vertical connection points, located near the reception and restaurant area. An emergency exit staircase is located on the exterior, at the end of the new wing.

The first part of the corridor coming from the reception area is formed surrounding the cloister on two of its sides. The bedrooms face the opposite side, contributing to their Northeast and Southeast orientation. The second part of the circulation area continues perpendicular to the previous stretch and leads to the bedrooms located on either side. The bedrooms, in this case, present a Northeast and Southwest orientation.

The atmospheres created for the bedrooms are based on materials and colors that evoke the rural foundation of the interior regions of Portugal. The entrance of the bedroom leads to the dressing room and from here the visitor is able to access the sleeping area to the one side or the bathroom to the other. The wooden flooring spreads through the bedroom, bathroom and continues to the exterior balcony. The balcony plays an important role in the layout of the bedroom as it is located between the bathroom and the sleeping area. These two areas can be interlinked or separated according to the desires of the visitor, by opening or closing the glass bi-folding doors.

The hotel suites comprise two bedrooms with king sized beds, a sitting area, dining area and an exterior fire place. The glass bi folding doors permit once again, the possibility to join the interior spaces with the exterior.

The service areas and parking are located underground. This area can be accessed from the road parallel to the *rua do Convento*. From here it is possible to enter the hotel by means of the vertical connection.

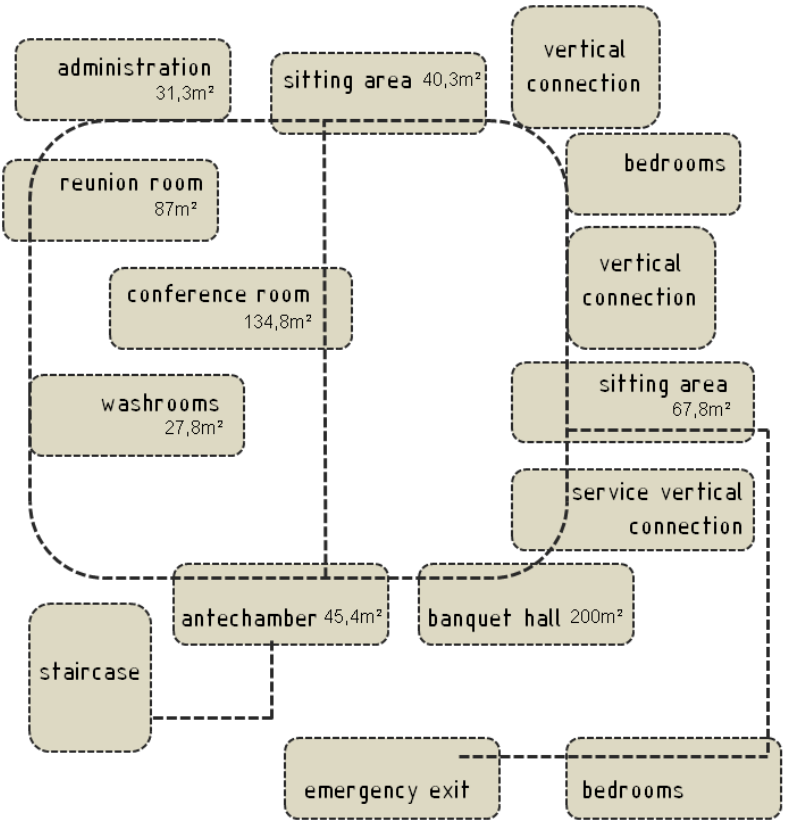
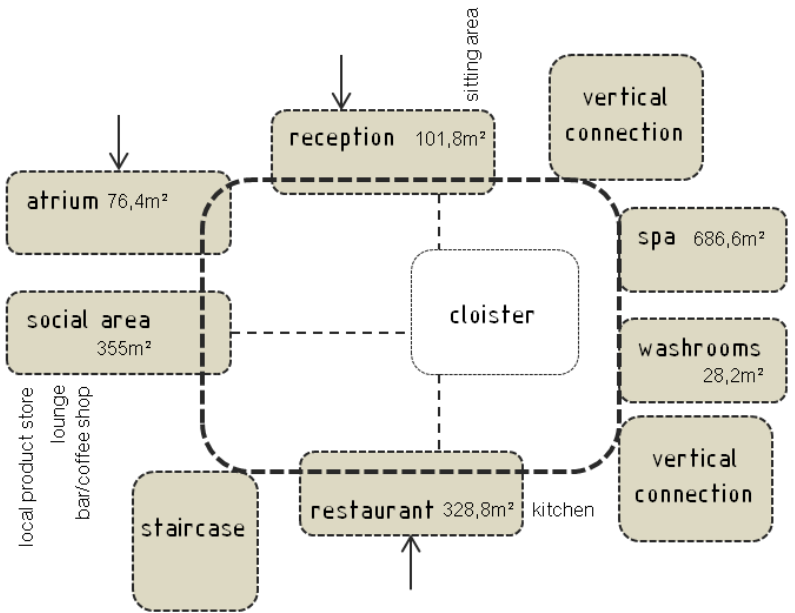
The kitchen cold rooms and storage rooms; the waste management area; the loading area; the hotel laundry and storage room; the toilets, change rooms, resting areas and canteen for the personnel are all located on the underground floor. Although the canteen is located underground, it is connected to a small patio that functions as a natural light source.

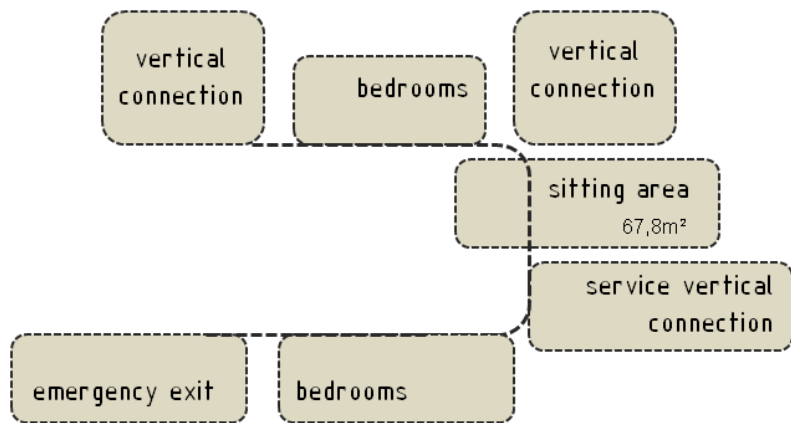
A load bearing elevator links the service area with the restaurant's kitchen, located on the ground floor, and with the first and second floor of the hotel, permitting easy access for room service.

The underground parking is naturally ventilated due to various openings. One opening accompanies the direction of the *rua do Convento*, another is located on the opposite corner and the final

one corresponds to the opening of the parking entrance. This gesture allows cross ventilation.

The diagrams below synthesize the program of the hotel. The first diagram corresponds to the ground floor, the second diagram, to the first floor and the third diagram, to the second floor.





STRUCTURE AND MATERIALS

"This is the paradox of architecture: although 'space' is its first and highest objective, architecture occupies itself with 'non-space', with the material limiting the space, which influences the space outwards as well as inwards. Architecture obtains its memoria, its spatial power and its character from this material."

Andrea Deplazes

A filigree construction is adopted in the new building. A framework, in which the in situ concrete columns are set back from the edges of the building, allows the walls and openings to be positioned independently of the load-bearing structure. This method, adopted by Le Corbusier, permits permeability on the ground floor (SPA pool area) and the apparent triumph over the influence of gravity.

The spacing between the columns corresponds to the distance between two arches of the cloister. The repetitive nature of the columns has a space-forming effect.

Materials like stone, glass, wood and white render characterize the new construction. The Southeast façade of the SPA, as well as part of the Southwest façade are clad with stone panels. The volume of the bedrooms that is projected over the stone volume is materialized in white render. Glazed elevations surround the cloister and SPA pool area. The pavement of the public areas is in stone, while the pavement of the private areas, namely the bedrooms, is in natural wood.

On the interior, the suspended ceiling is seen and not the soffit of the load-bearing floor component. This boundary layer fulfills the various technical necessities.

LEGISLATION

The proposal was elaborated bearing in mind the Portuguese legislation concerning hotel establishments, the *Decreto-Lei nº 39/ 2008, 7 de Março* and the *Portaria nº 327/ 2008, 28 de Abril*, and therefore meets the requirements for a hotel complex of four stars.

The existing building is not classified as a monument, however, as mentioned in the *Portaria nº 327/ 2008*, 6th article, number 3, hotel establishments installed in buildings that through their antiquity, architectural and historical value, representing a certain period, should obtain the classification of at least three stars.

CONCLUSION

*"We thereby have a better understanding of the nature of the trauma of loss when we are confronted every day with images of 'the heartland' of Portugal – decadent and under populated, together with the ritual discourse concerning the exceptional nature of these landscapes, the lost cultural riches, a sense of identity that has been disfigured by that which has disappeared or sense of dissonance provoked by new developments."*¹⁹

The object of this study intends on resolving this problem, through the transformation of the existing building, *Convento Nossa Senhora do Amparo/ Fábrica de São Paulo*, into a hotel.

This intention arose further concerns and consequently contributed to the motivation and development of the project.

Tourism and authenticity can be considered opposing subjects. However, it was intended to show that these two phenomenons are compatible. In fact, one can benefit from the other and vice-versa.

Different forms of architectural intervention on existing buildings were studied in the investigation component. From the eighteenth century up to this day and age, refurbishment is a topic that acquires significant importance.

In an ever evolving society, enhancing an identity through refurbishment has various benefits. For the local community that has a more constant and direct relationship with its monuments and buildings, refurbishment symbolizes the return to the center and the familiar. For the foreign visitor, it symbolizes authenticity

¹⁹ Costa, Pedro Campos and Louro, Nuno. 2008. *Duas Linhas/ Two Lines*. Lisbon: s.n., 2008, p.38,39.

as well as new discoveries and experiences that differ from what he/she is accustomed to in his/her home town.

The proposal seeks to respond to contemporary needs and desires but avoids becoming a 'product' with standard features. The new development of the proposal acquires a different form and function to the existing building, yet becomes harmoniously integrated with it.

The materialized past, the intentions of the present and the preparation for the future are all intended to contribute to the continuous development of the identity of Vila Viçosa.

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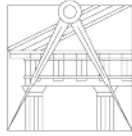
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FACULDADE DE ARQUITECTURA
UNIVERSIDADE TÉCNICA DE LISBOA

A DIALOGUE WITH THE PAST AND THE PRESENT
Refurbishment of the *Convento Nossa Senhora do Amparo/*
Fábrica de São Paulo

Joelene de Freitas

ANNEXES

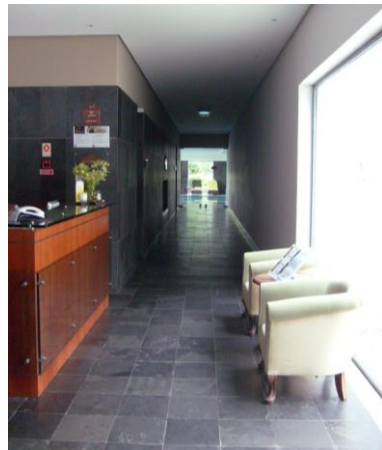
Lisbon, March, 2013

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ANNEX I – OTHER REFERENCES

CONVENTO DO ESPINHEIRO – HOTEL & SPA



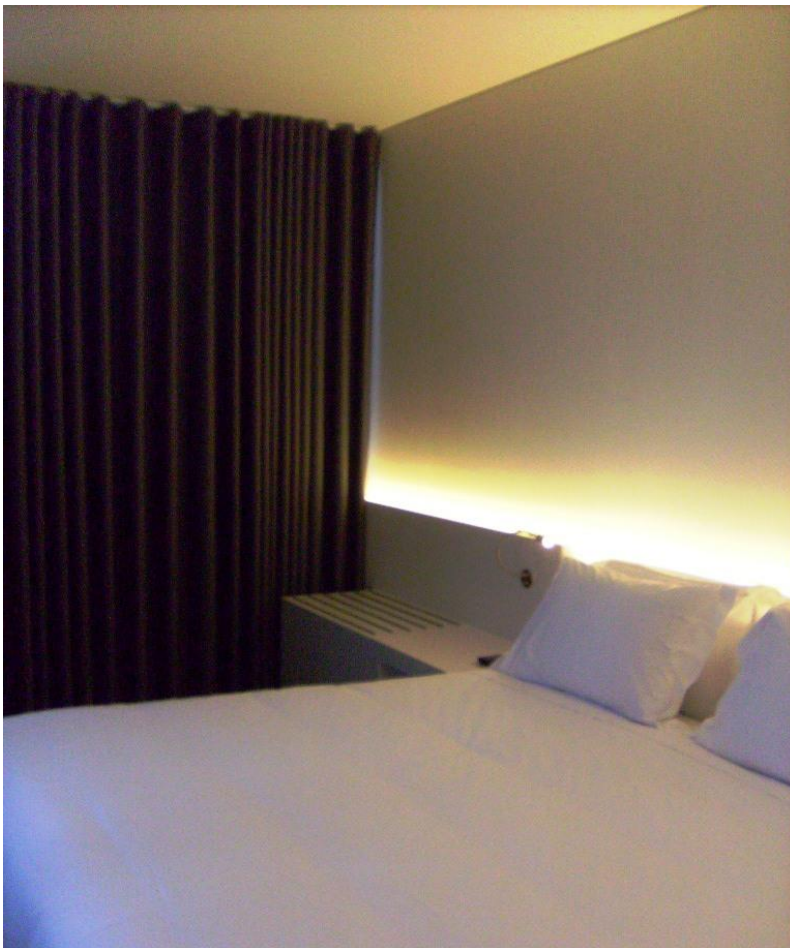
The Convento do Espinheiro – Hotel and SPA, is located in Évora, Portugal, in a fifteenth century convent. The bedrooms are located in the new wing as well as in the existing building. The Diana SPA, located in the new construction, accommodates treatment rooms, a heated indoor pool, sauna, hammam and Jacuzzi. This concept is applied to the proposal of the SPA for the Hotel Vila Viçosa.

POUSADA DE CASCAIS – CITADELA HISTORIC HOTEL



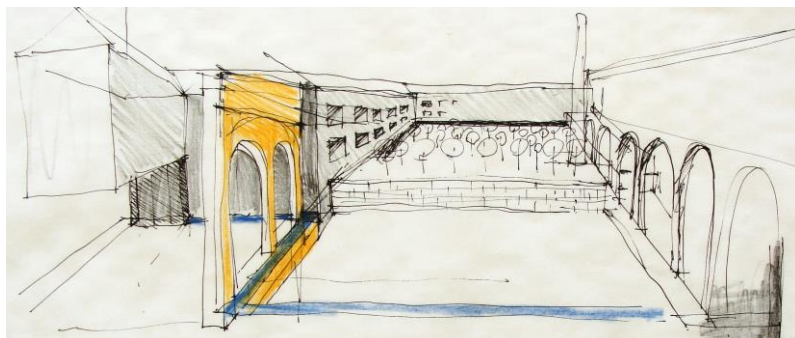
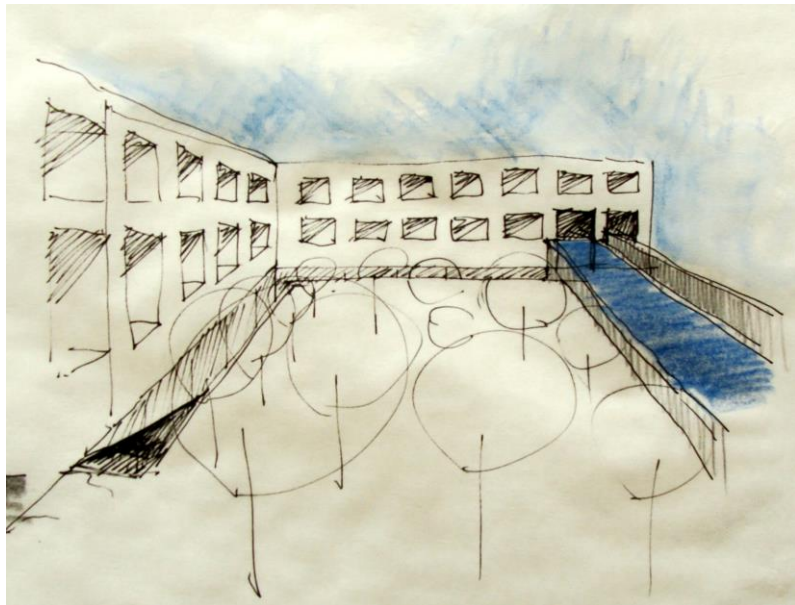
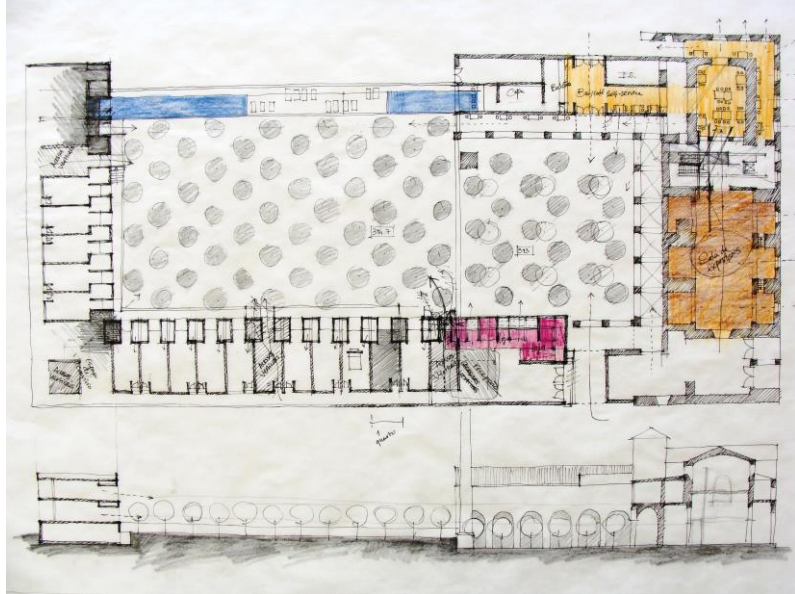
The hotel is located in the sixteenth century Citadel Cascais fortress, in the center of Cascais, Portugal. Architects, Gonalo Byrne and David Sinclair introduce new functions into the existing military construction as well as additional volumes. The new construction accompanies the fortress walls and simultaneously forms exterior public spaces towards the center.

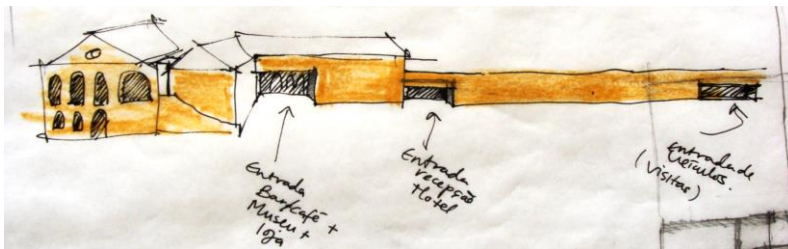
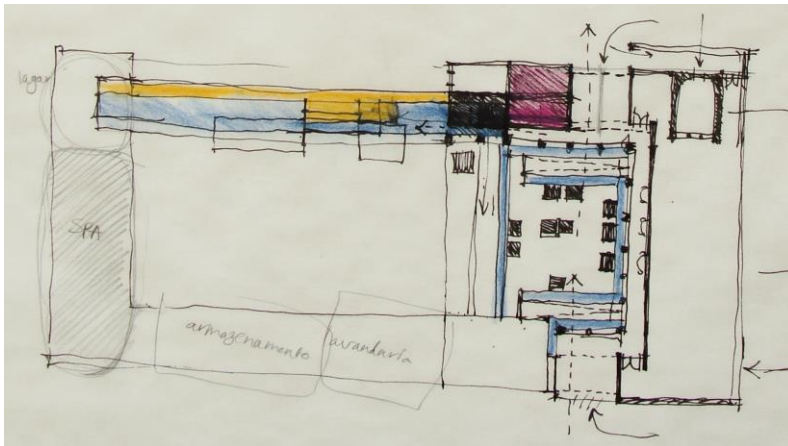
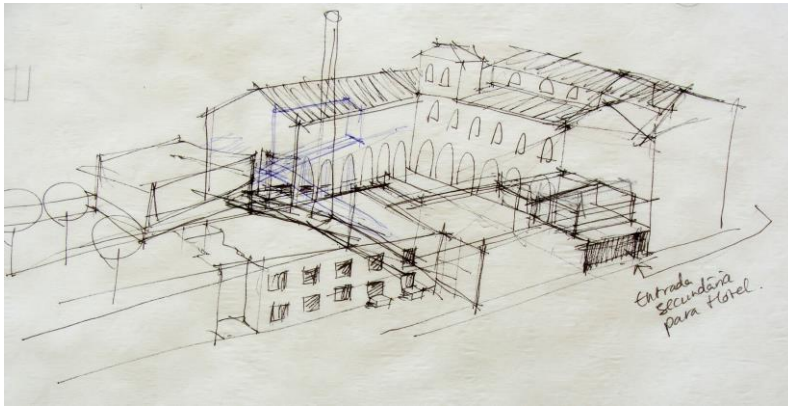
HOTEL 3K EUROPA

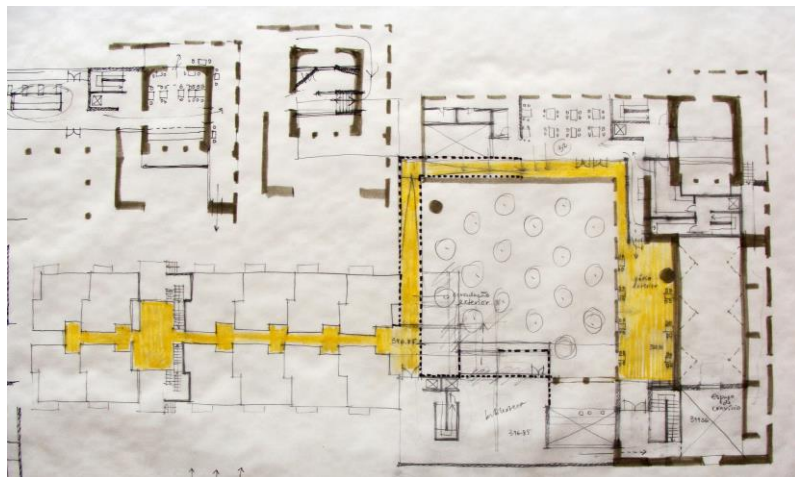
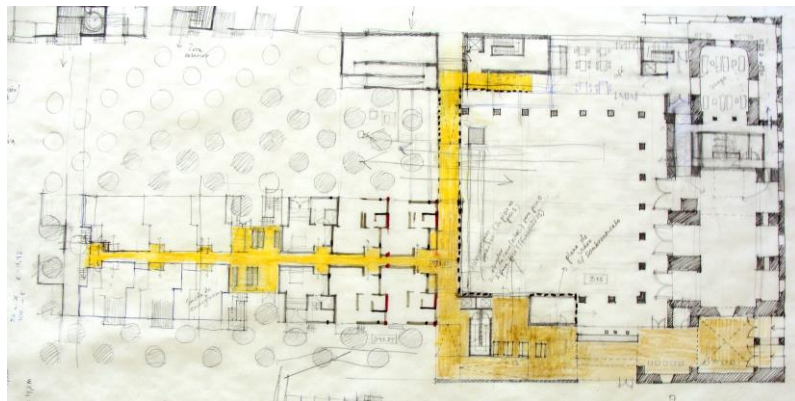
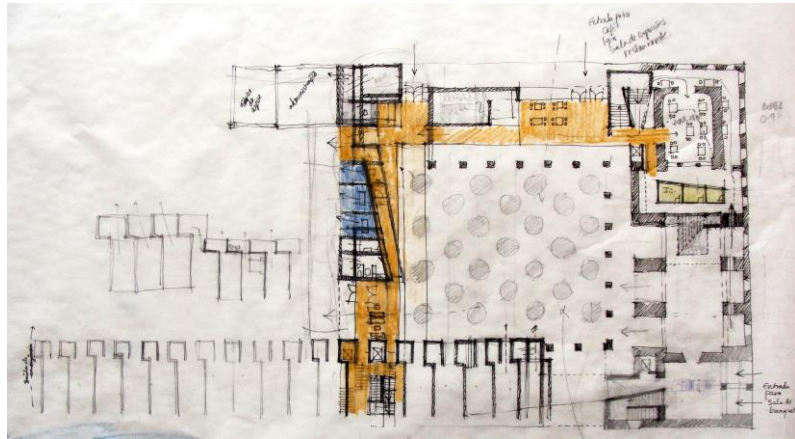


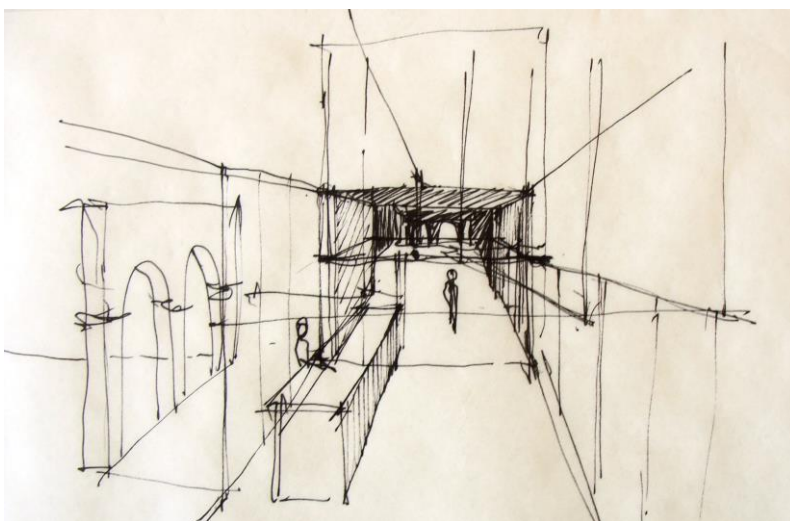
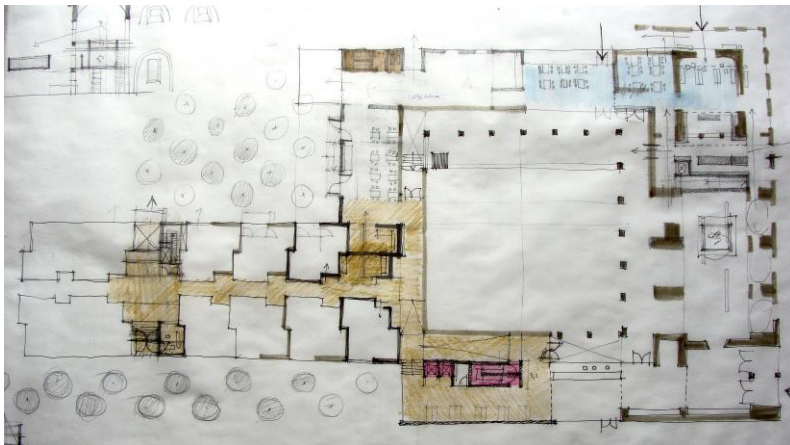
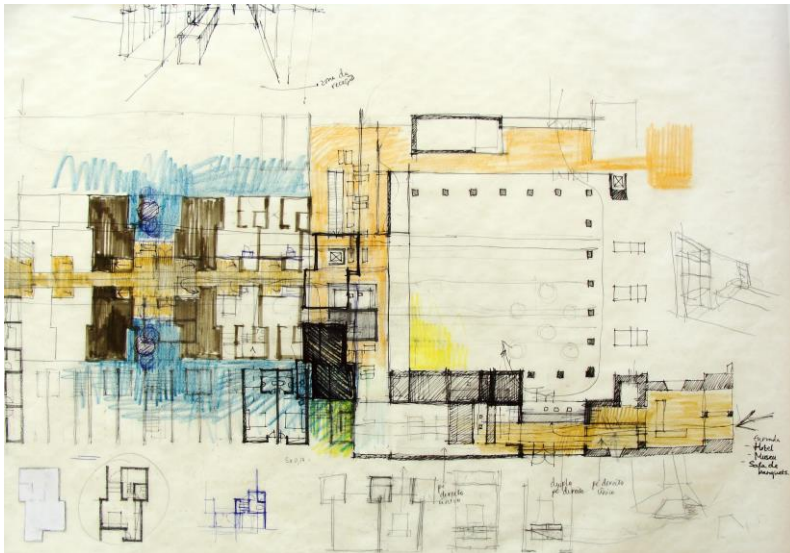
The hotel 3K Europa, by FSSMGN Arquitectos, is located on Avenida da República in Lisbon, Portugal. The artificial lighting, the colours and the materials used, contribute to an inviting and comfortable space.

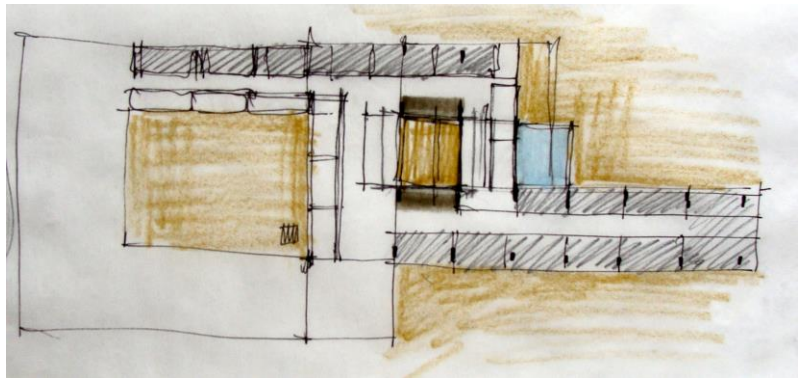
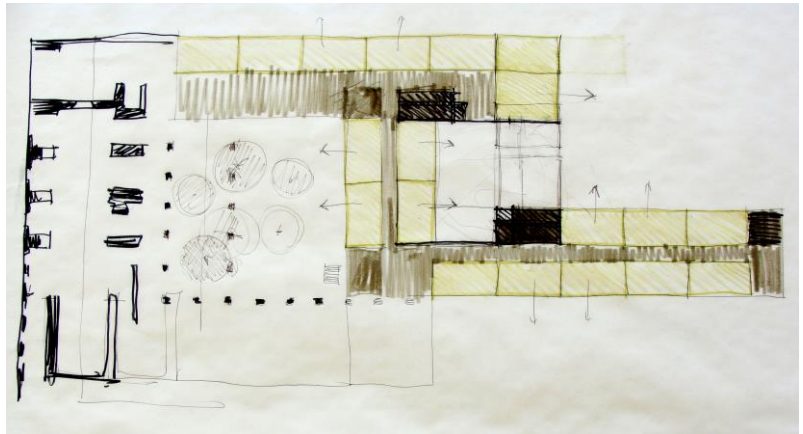
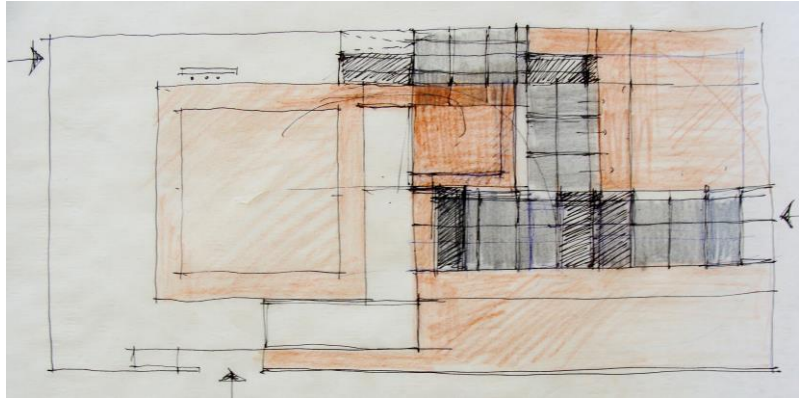
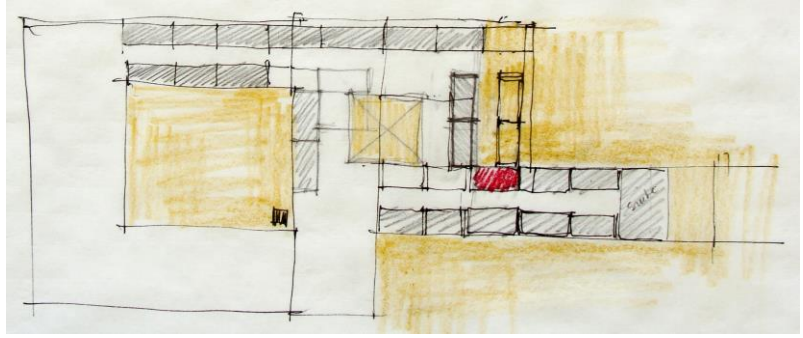
THE INTEGRATION BETWEEN THE OLD AND THE NEW:
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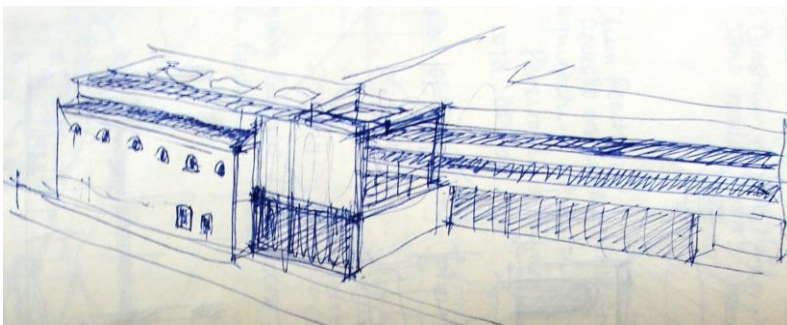
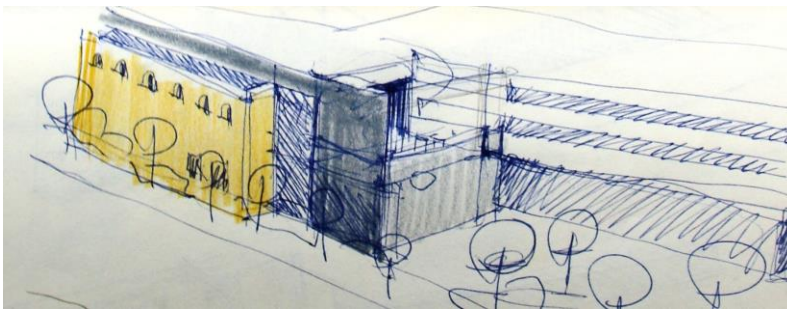
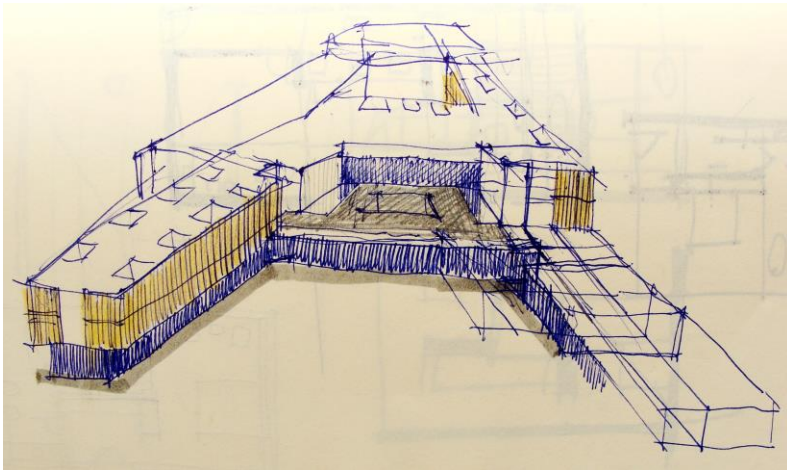
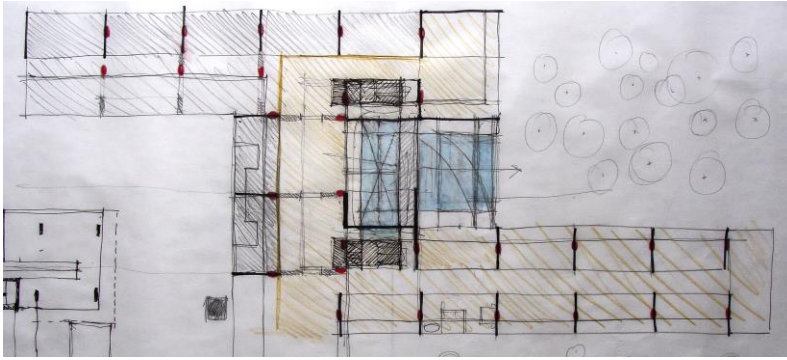


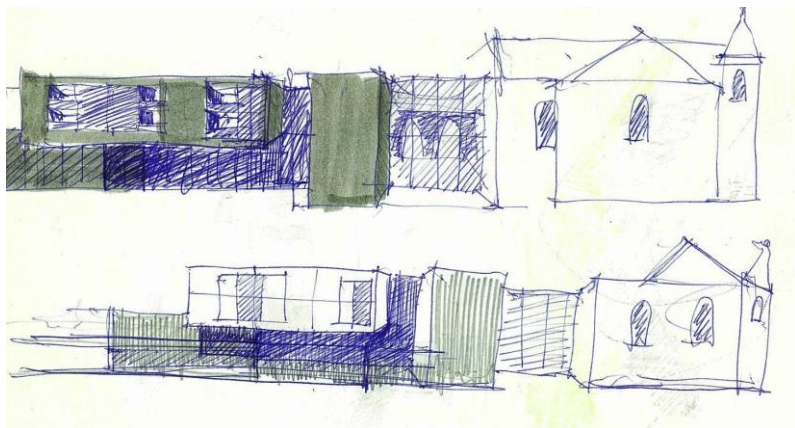
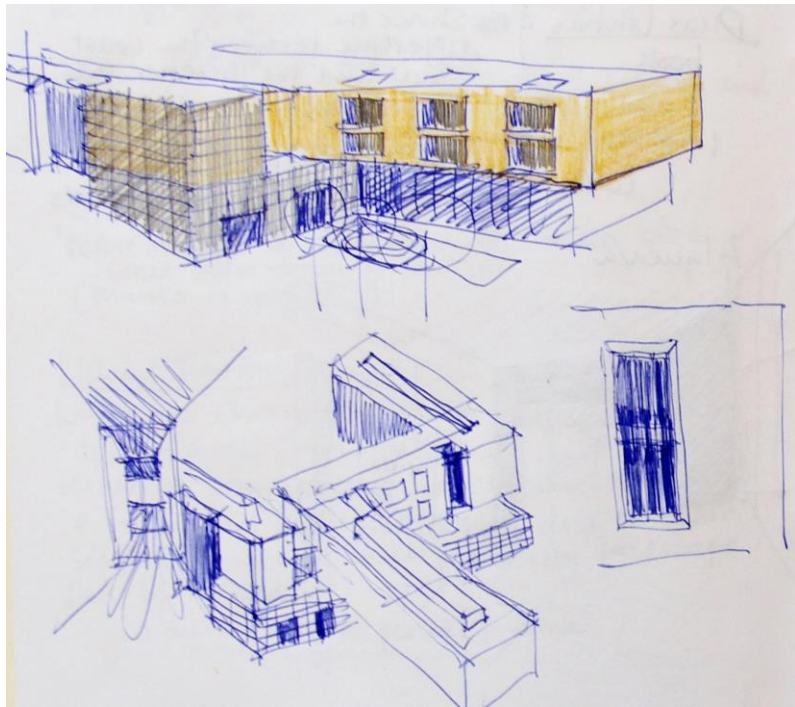
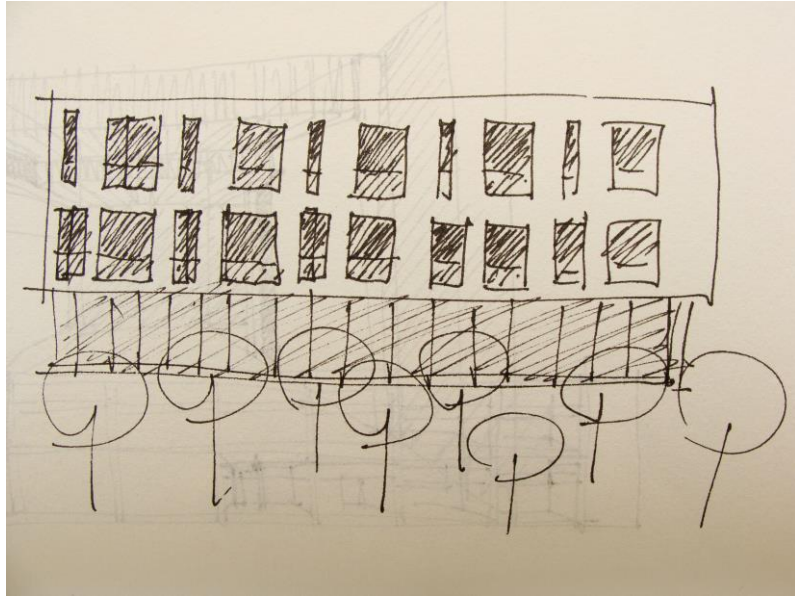


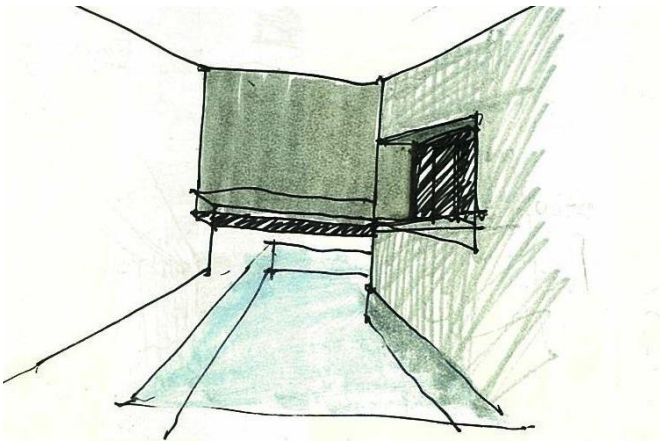




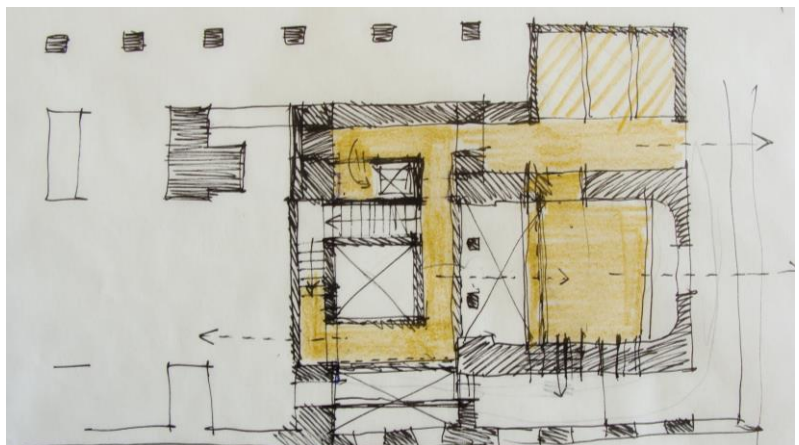
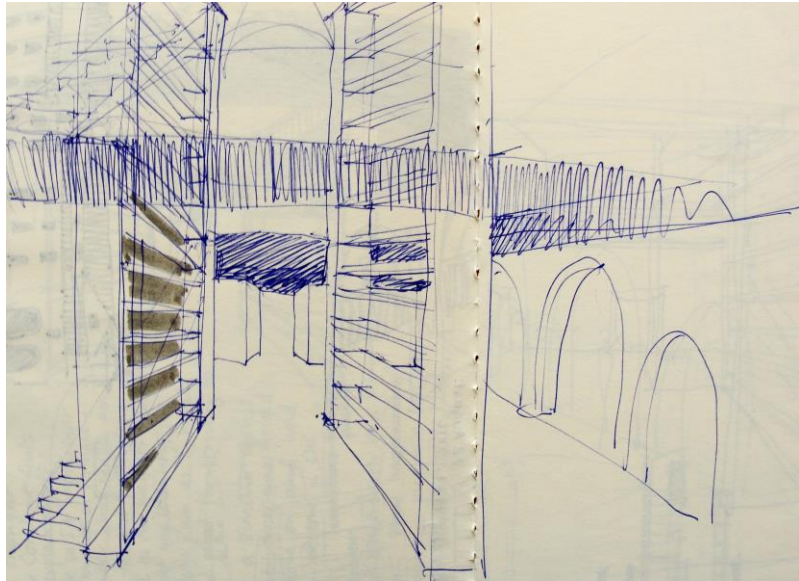


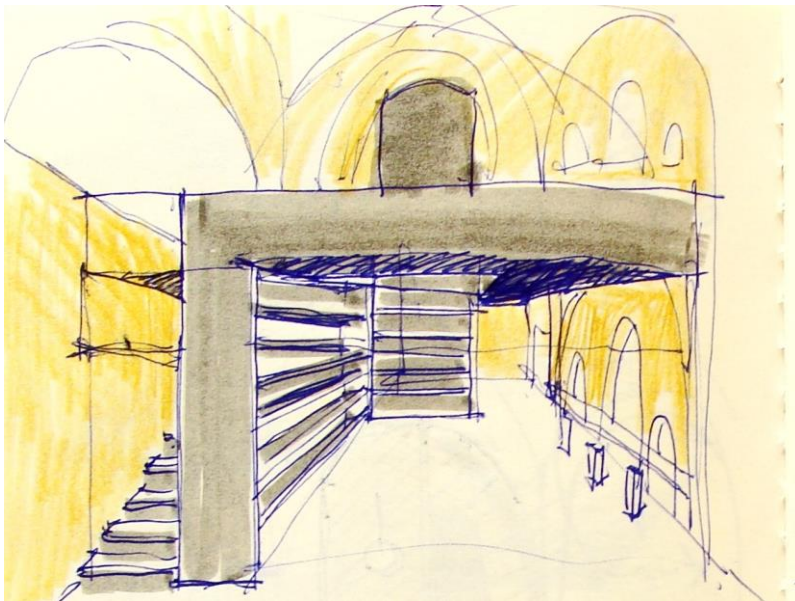
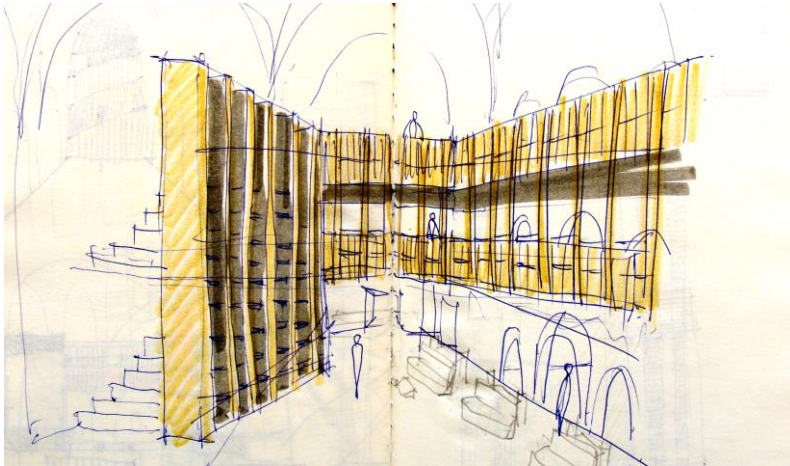


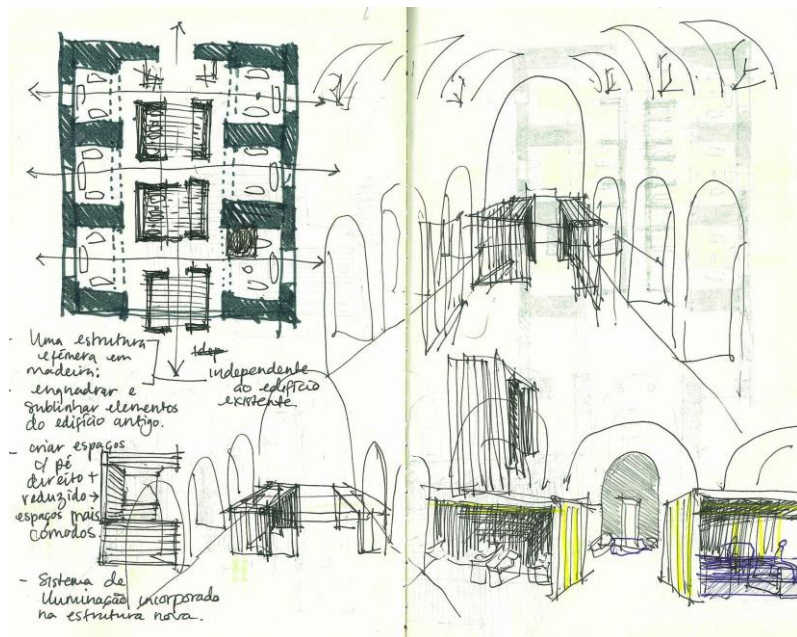


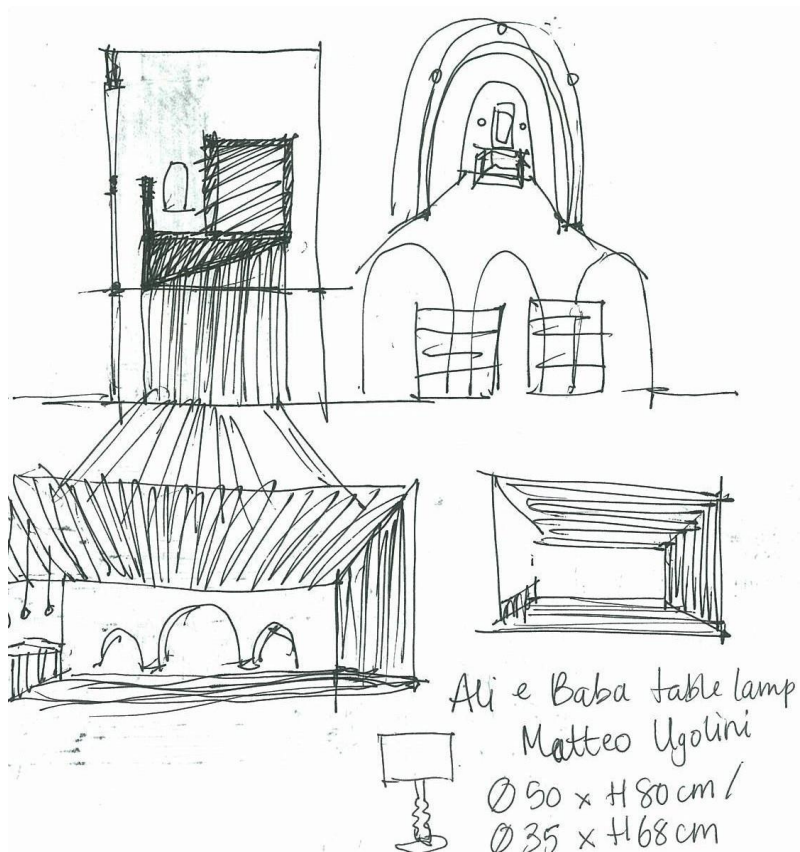
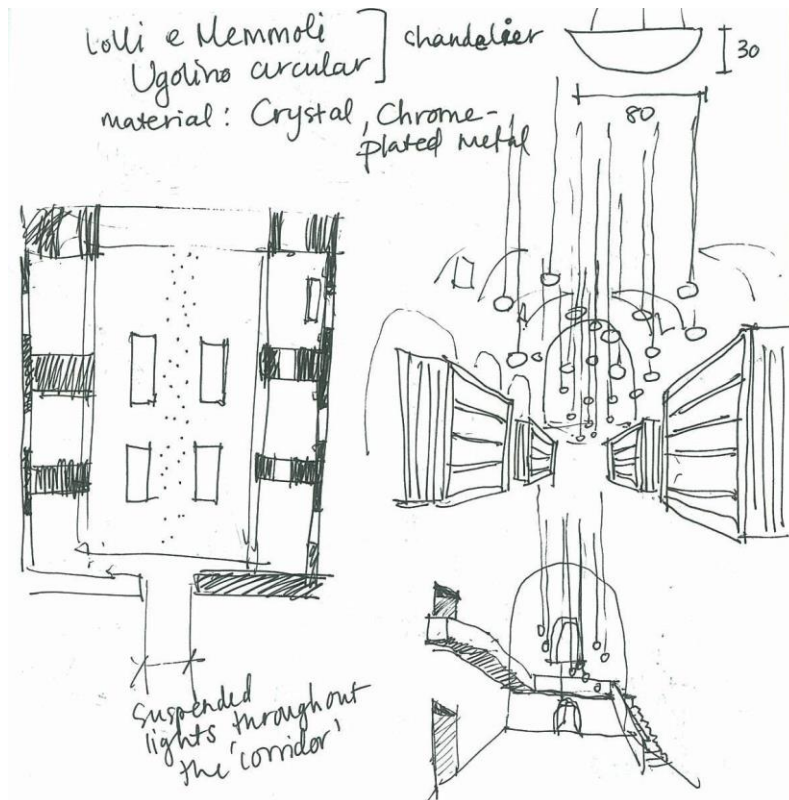


THE EXISTING BUILDING: EPHEMERAL INTERVENTION

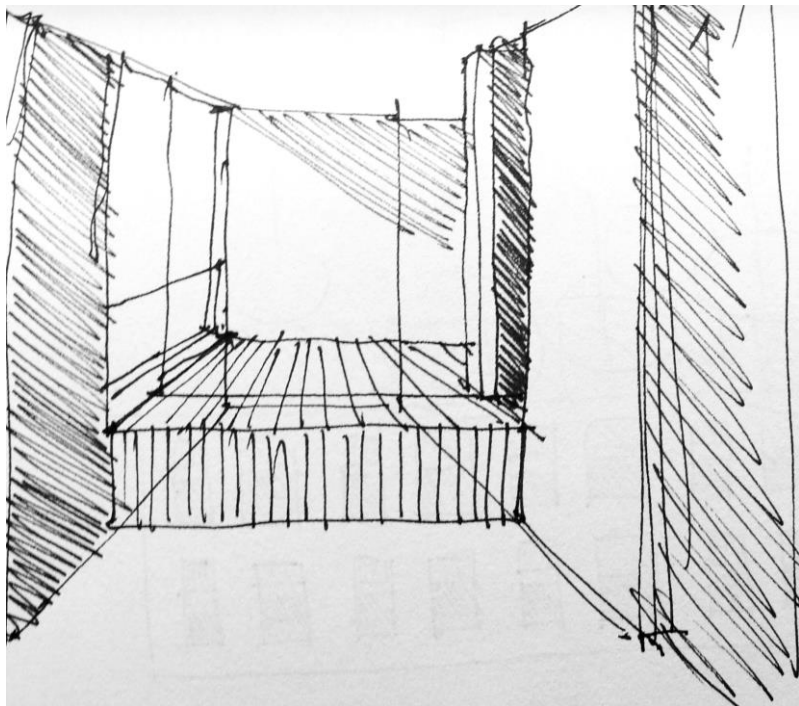
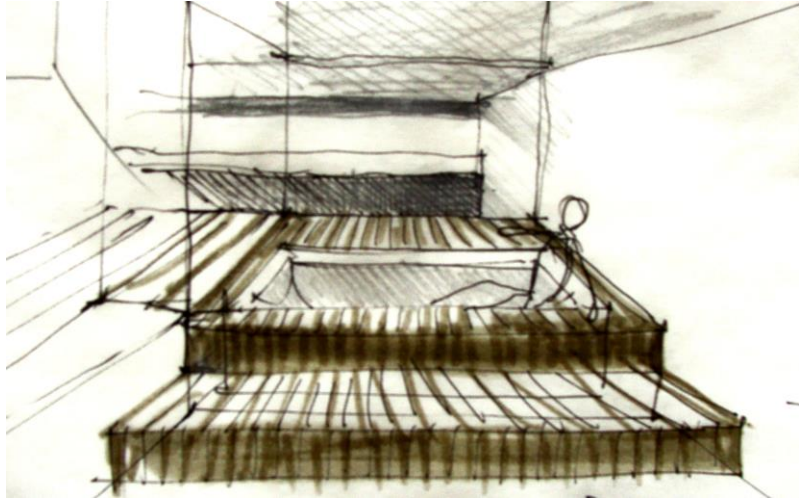


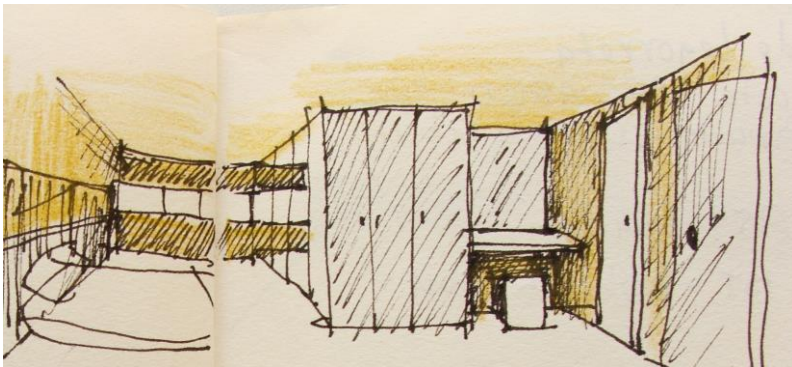
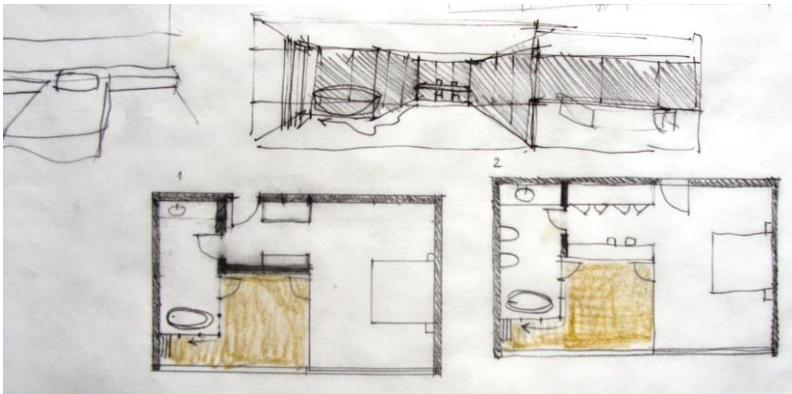
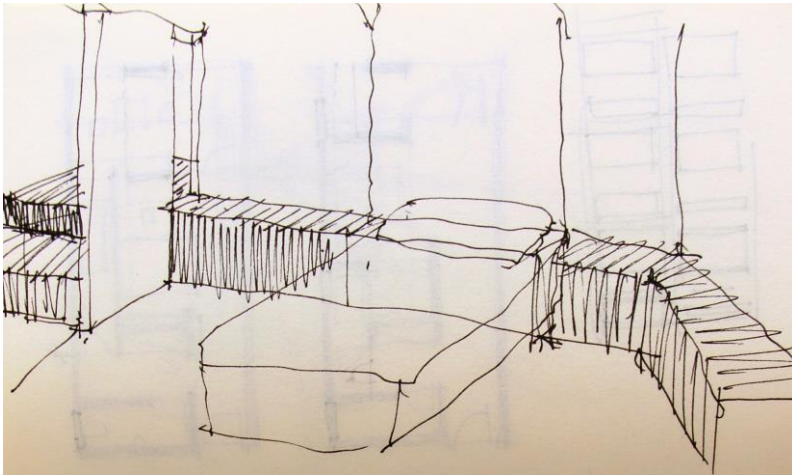
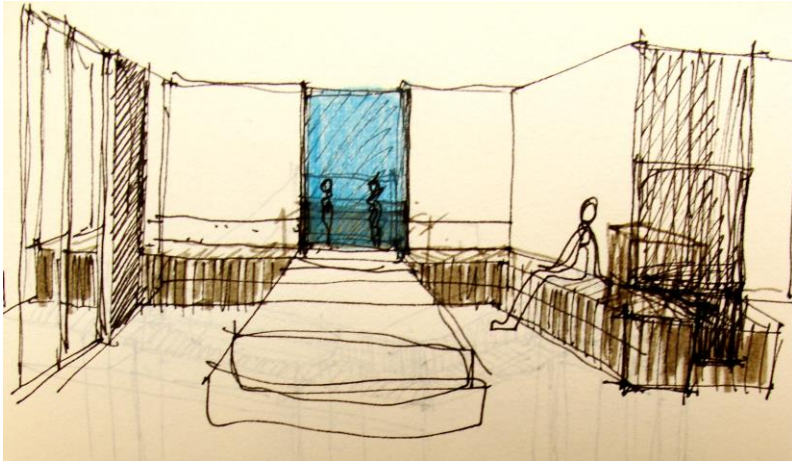


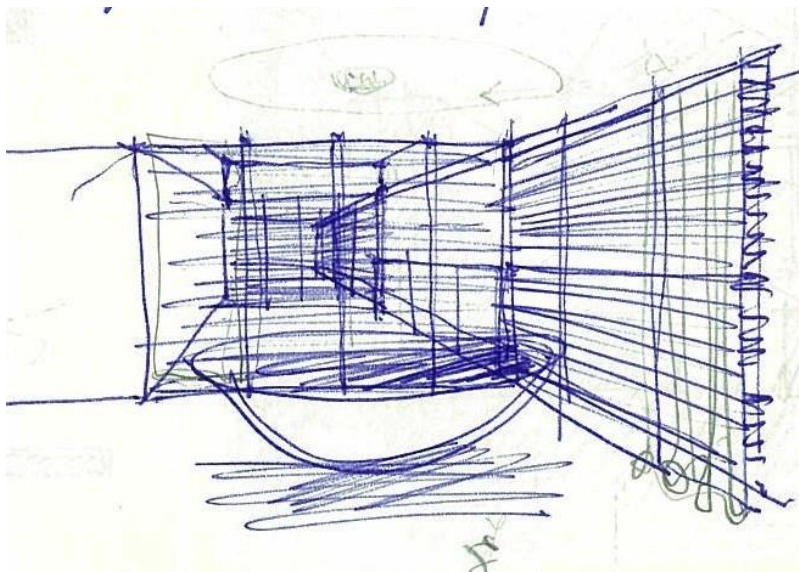
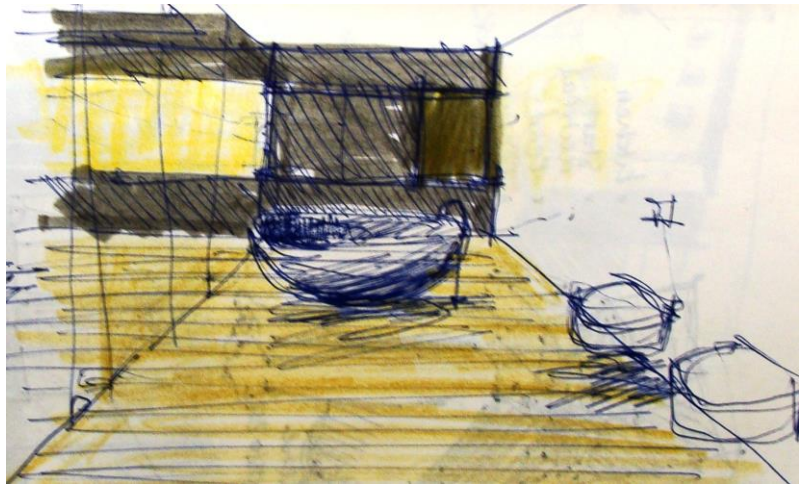
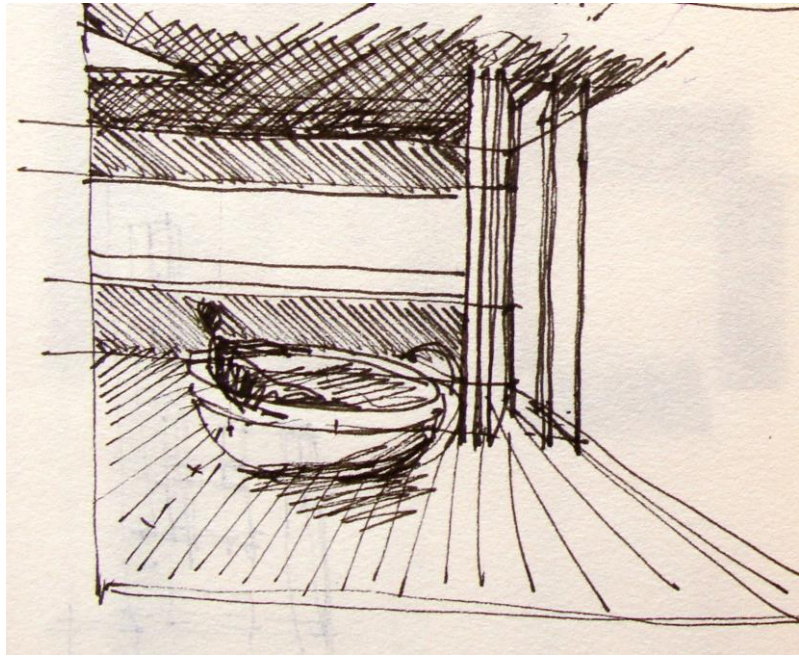


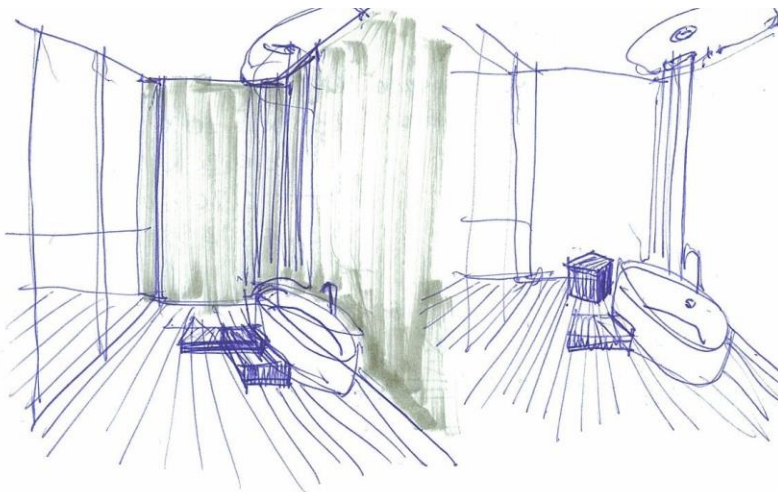
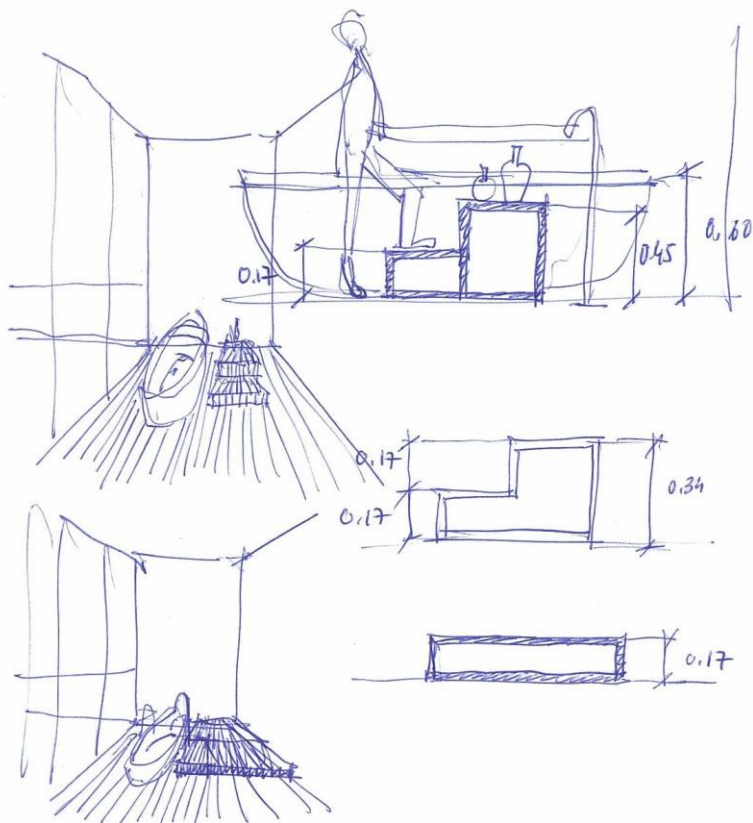
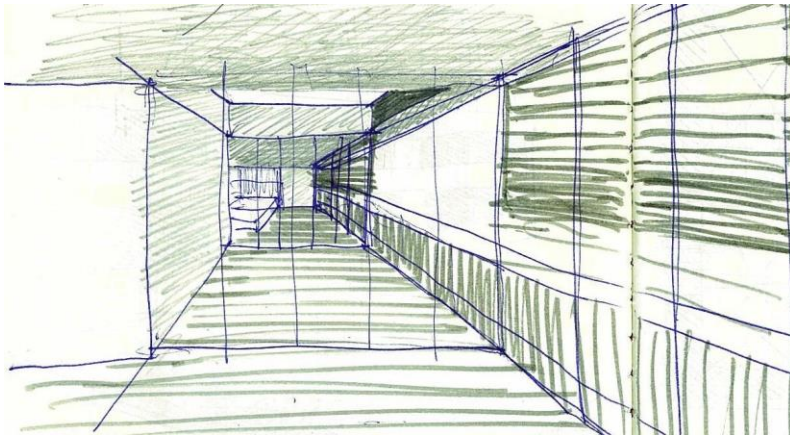


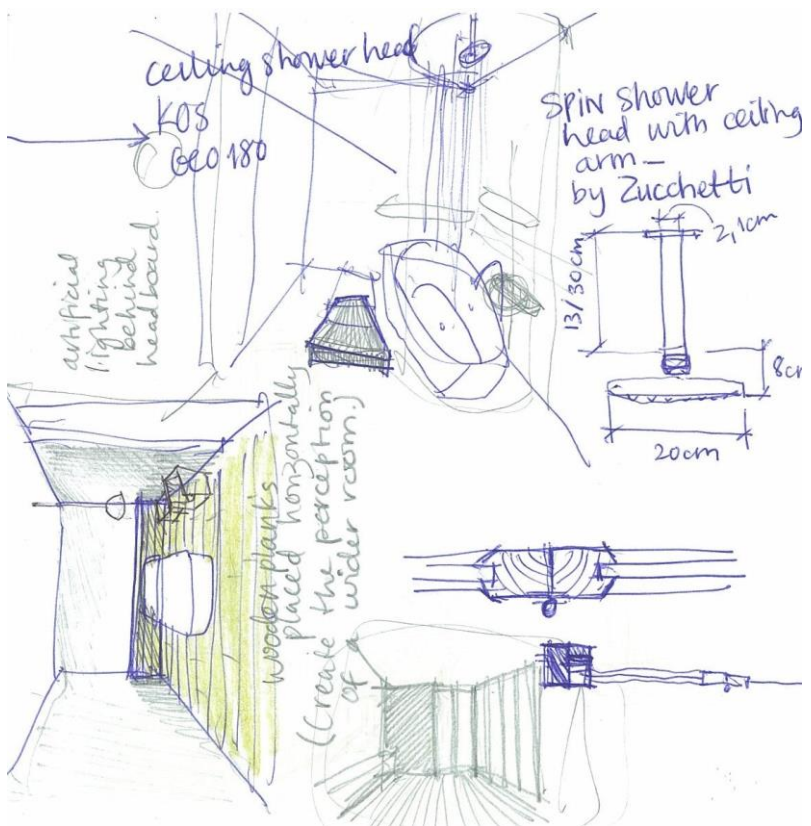
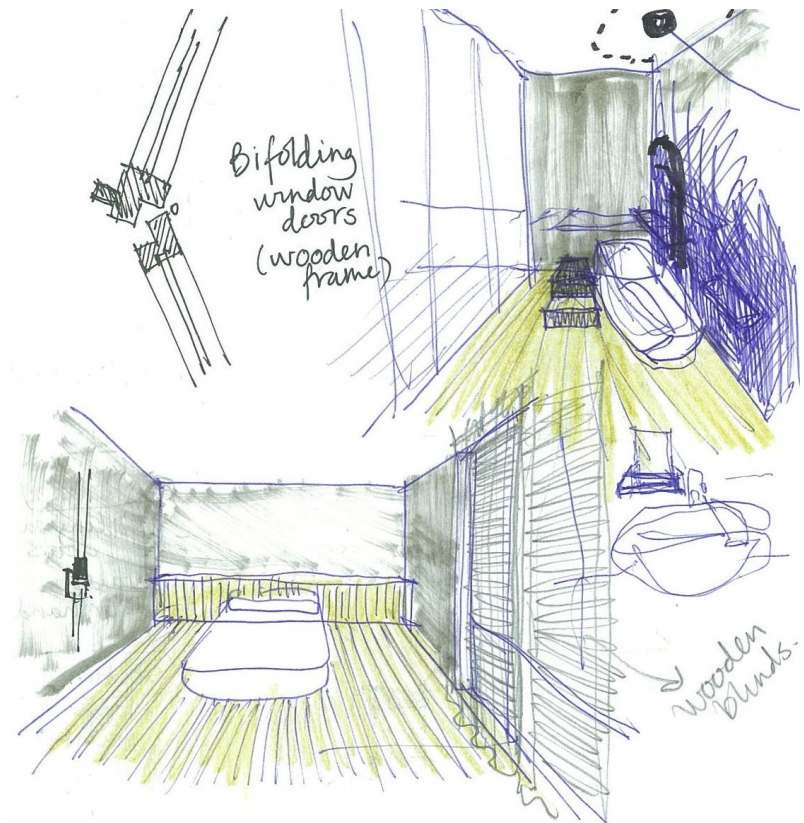
THE ROOMS: CREATING A COMFORTABLE AMBIANCE

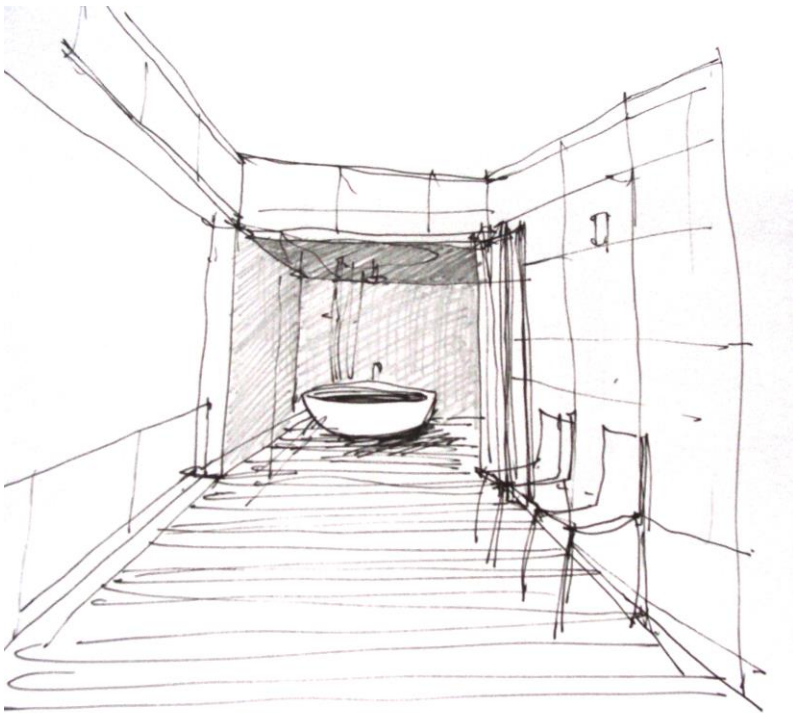
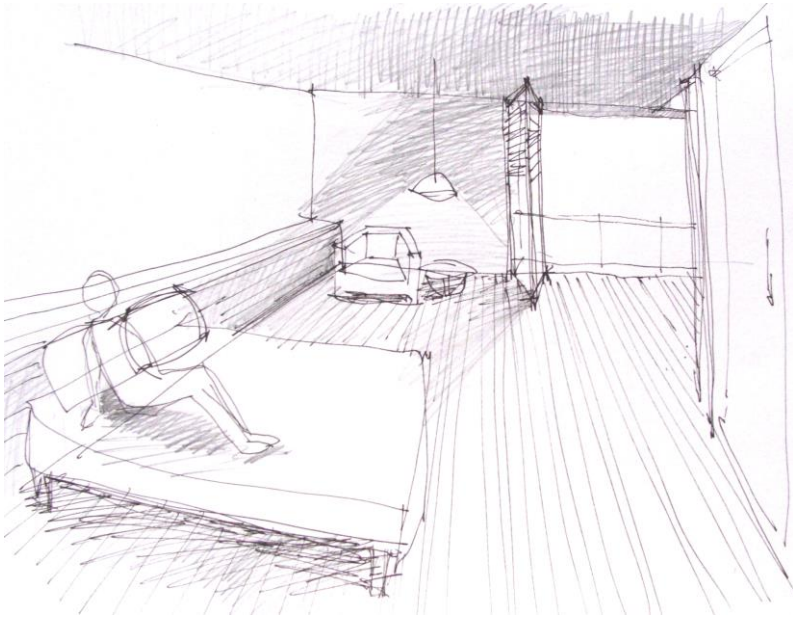




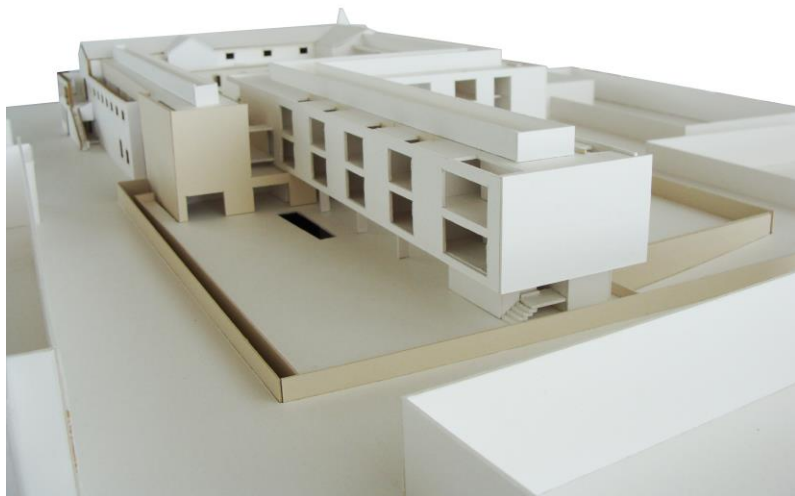
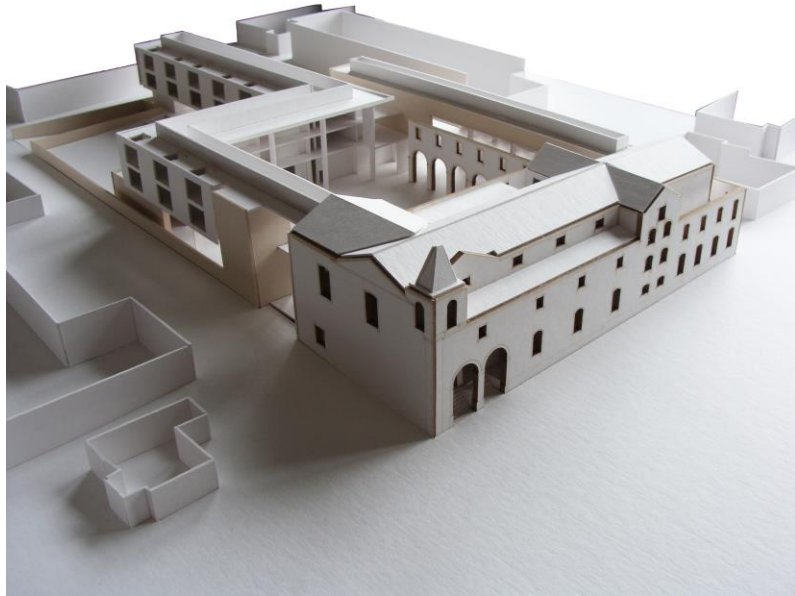








ARCHITECTURAL MODEL – SCALE 1.200



ARCHITECTURAL MODEL – SCALE 1.100



ANNEX III - CONTENTS OF DRAWINGS

1. Site plan;
2. Alterations plan and elevation;
3. Alterations plan and section;
4. Roof plan;
5. Underground floor plan;
6. Ground floor plan;
7. First floor plan;
8. Second floor plan;
9. Elevations;
10. Sections AA', BB', FF';
11. Sections CC', DD', EE';
12. Existing building cross sections;
13. New volume cross section;
14. Construction details;
15. Standard room floor plan;
16. Standard room section AA';
17. Standard room section BB';
18. Standard room section CC';
19. Standard room section DD', EE';
20. Standard room lighting installations.

ANNEX IV – DRAWINGS & POSTERS



		6911 Joeline de Freitas	
Project: A Dialogue with the Past and the Present			
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo			
Location: Vila Viçosa.		Date: March 2013	Designation:
Supervisor: Isabel de Sousa Rosa			
Co-Supervisor: Paulo Pereira Almeida			
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1:2000
			01

391.2

J/A'

392.6

393.2

393.1

392.1

393.00

393.3

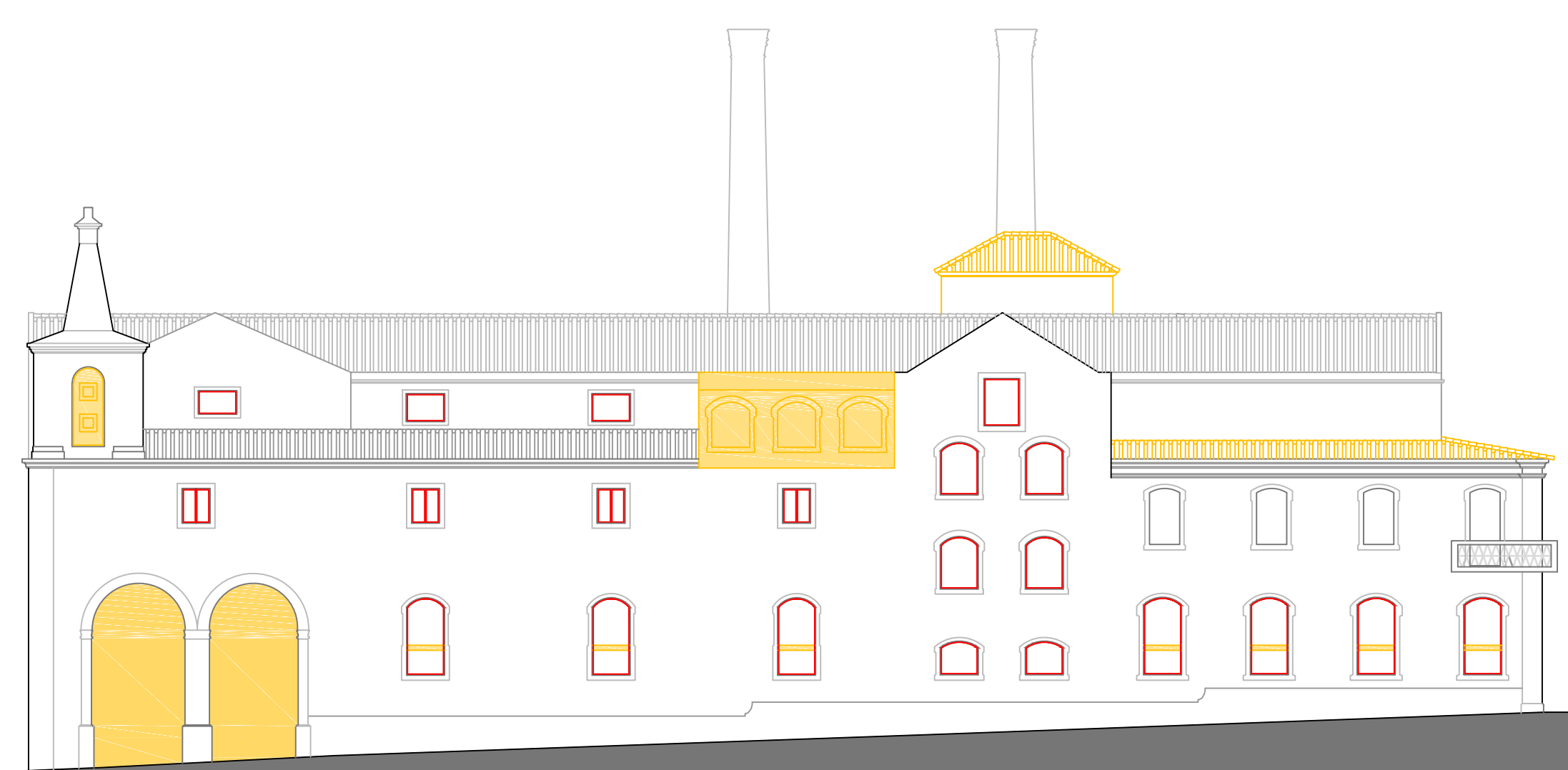
Rua André Gomes Pereira

AL

Rua do Convento

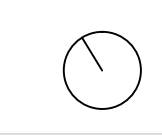
393.9

Ground floor plan



Northwest elevation

- New Construction
- Demolitions



6911 Joelene de Freitas

Project: A Dialogue with the Past and the Present		Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo	
Location: Vila Viçosa.	Date: March 2013	Designation: Alterations plan and elevation.	
Supervisor: Isabel de Sousa Rosa		Co-Supervisor: Paulo Pereira Almeida	
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.200

391.2

J A'

392.8

393.2

393.1

392.1

Rua André Gomes Pereira

393.00

393.3

AL

Rua do Convento

393.9

First floor plan

398.9

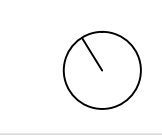
393.3

399.8

393.2

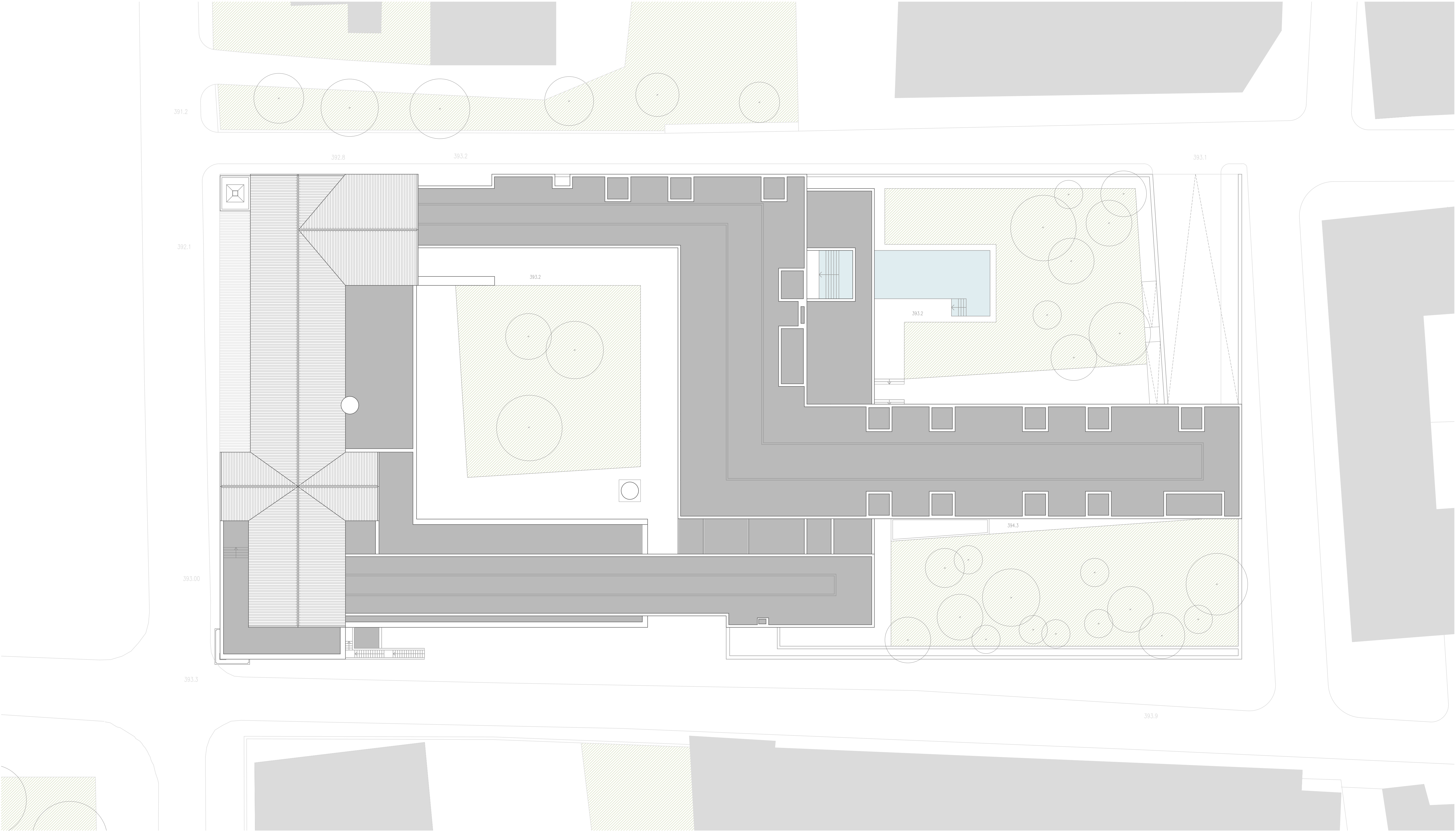
Section AA'


- New Construction
- Demolitions

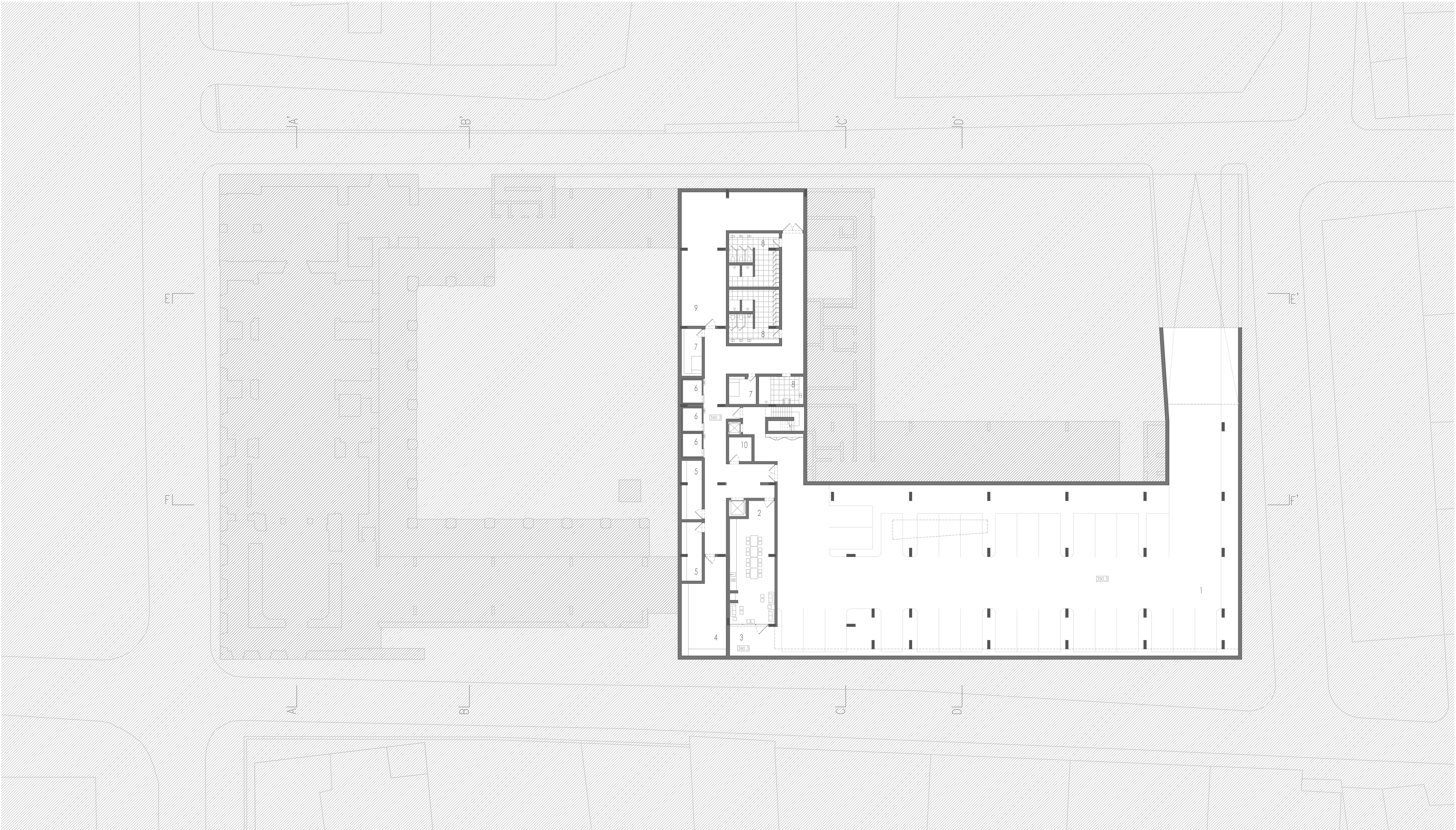


6911 Joelene de Freitas


Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Alterations plan and section.
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.200

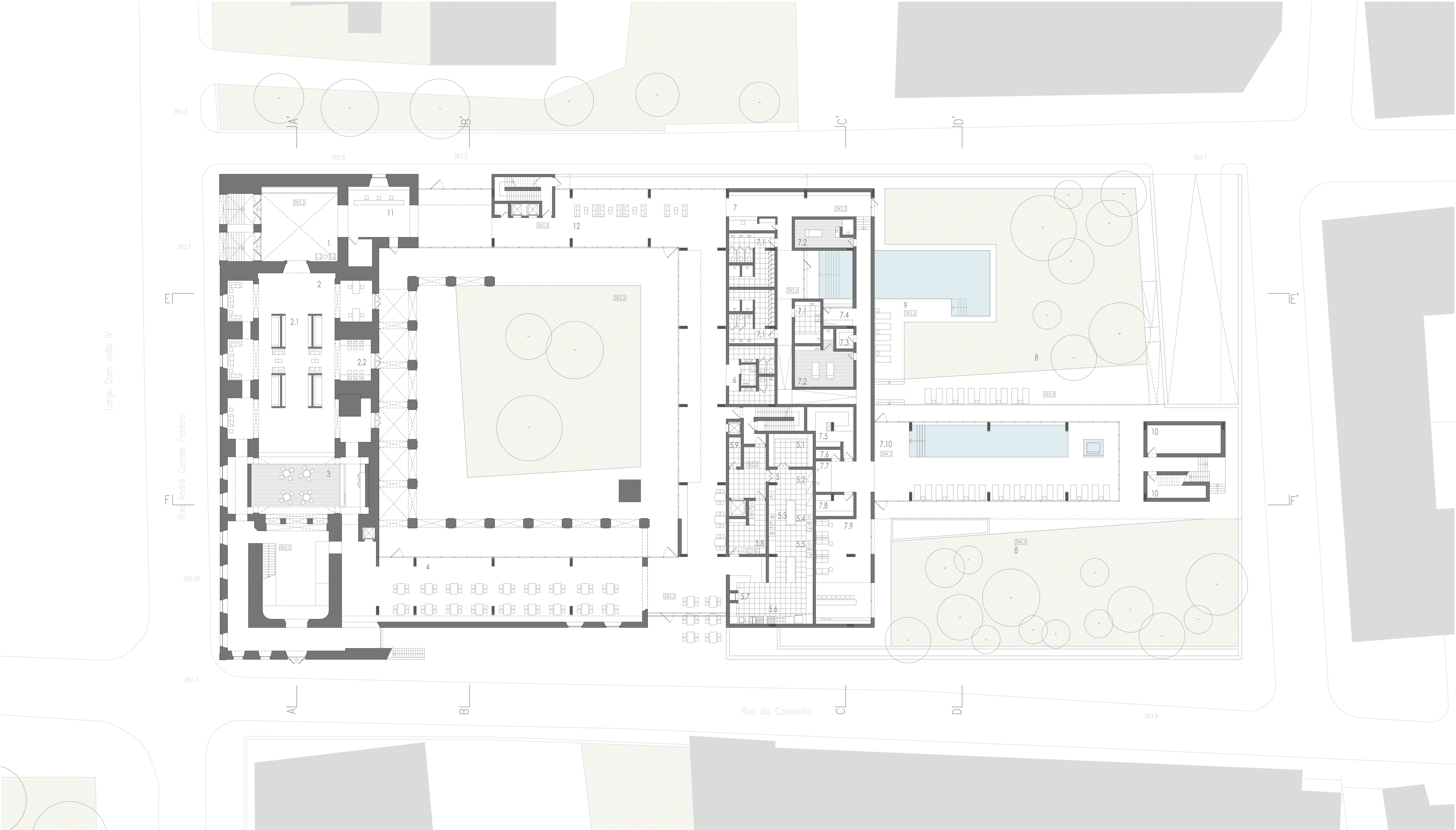


	6911 Joelene de Freitas			
Project: A Dialogue with the Past and the Present				
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo				
Location: Vila Viçosa.		Date: March 2013	Designation: Roof plan	
Supervisor: Isabel de Sousa Rosa				
Co-Supervisor: Paulo Pereira Almeida				
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.200	04



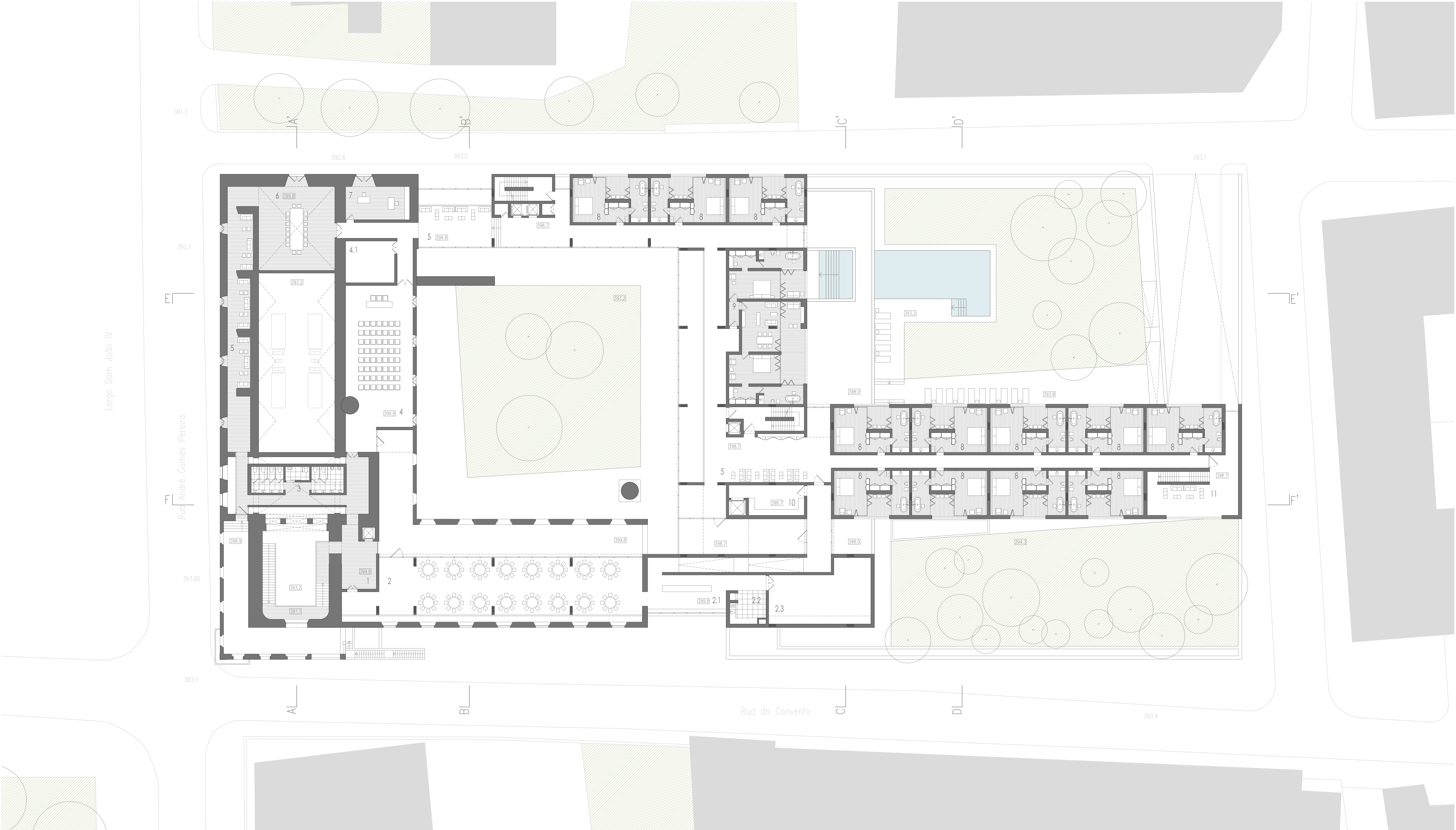
1. Underground parking – 1118m² 2. Personnel canteen – 68m² 3. Void 4. Hotel laundry – 51m² 5. Kitchen storage – 16m² 6. Kitchen cold room – 6m² 7. Personnel resting area – 13m²,10m² 8. Personnel bathrooms and change rooms – 31m²,31m²,17m² 9. Storage – 120m² 10. Waste management – 7m²

	6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present			
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo			
Location: Vila Viçosa.		Date: March 2013	Designation: Underground floor plan
Supervisor: Isabel de Sousa Rosa			
Co-Supervisor: Paulo Pereira Almeida			
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon			Scale: 1.200
			05




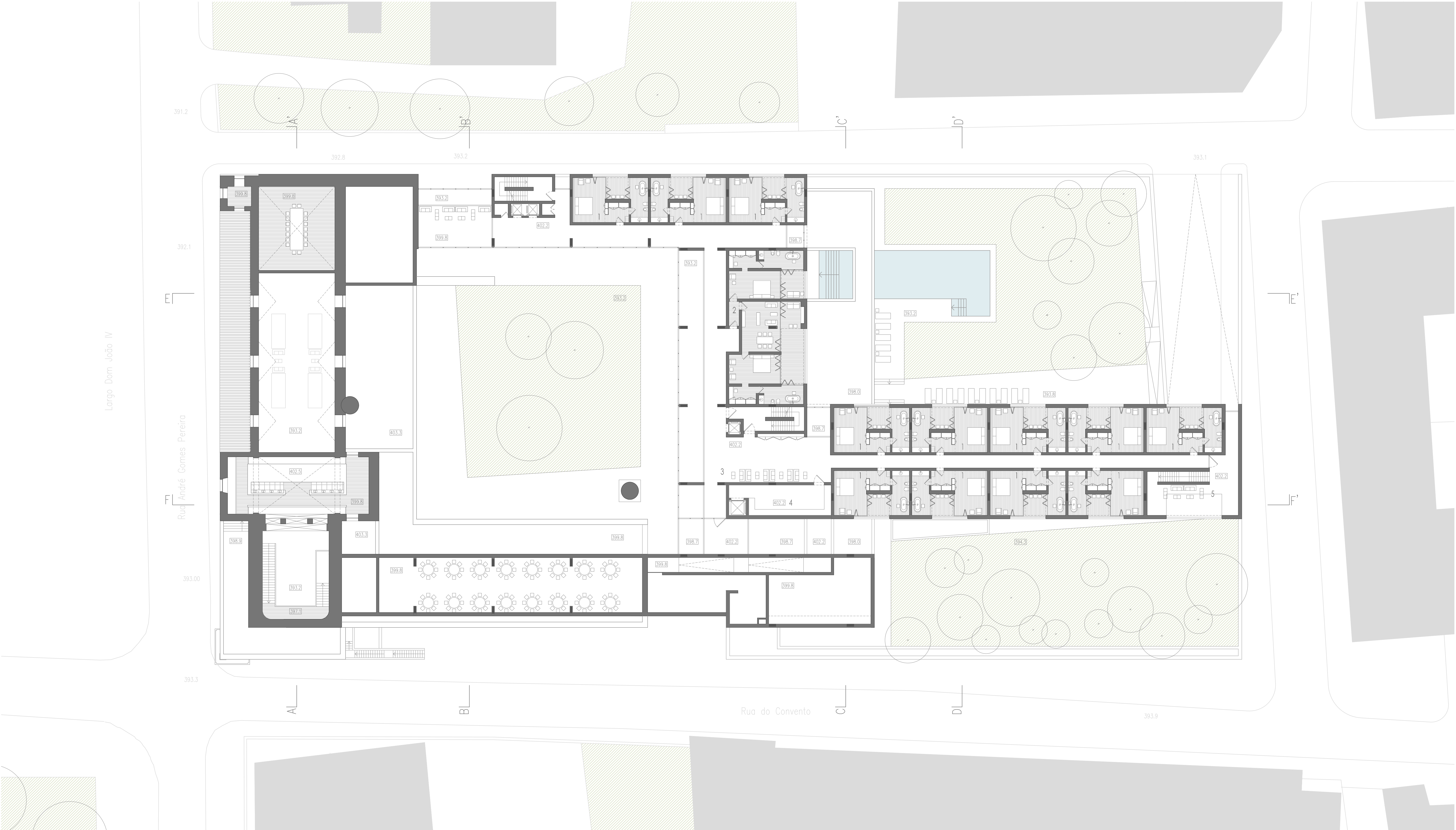
1. Atrium – 76m² 2. Social Area – 290m² 2.1. Local product store 2.2. Computer area 3. Coffee/bar area – 67m² 4. Restaurant – 329m² 5.Kitchen – 156m² 5.1. Storage – 20m² 5.2. Refrigerators 5.3. Preparation area–vegetables 5.4. Preparation area–fish 5.5. Preparation area–meat 5.6. Cooking area 5.7. Food elevator 5.8. Washing area – 21m² 5.9. Storage 6. Washrooms 7. SPA reception 7.1. Bathrooms and changing rooms – 31m²,31m²,15m² 7.2. Treatment room – 33m²,21m² 7.3. Storage for personnel – 5m² 7.4. Relaxing area 7.5. Hammam – 24m² 7.6. Technical area – 3m² 7.7. Showers 7.8. Sauna – 10m² 7.9. Bar area – 82m² 7.10. Indoor pool area – 253m² 8. Olive tree garden 9. Outdoor pool 10. Storage – 43m² 11. Hotel reception 12. Sitting area

6911 Joelene de Freitas	
Project: A Dialogue with the Past and the Present	
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo	
Location: Vila Viçosa. Date: March 2013	Designation:
Supervisor: Isabel de Sousa Rosa	Ground floor plan
Co-Supervisor: Paulo Pereira Almeida	
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon	Scale: 1.200



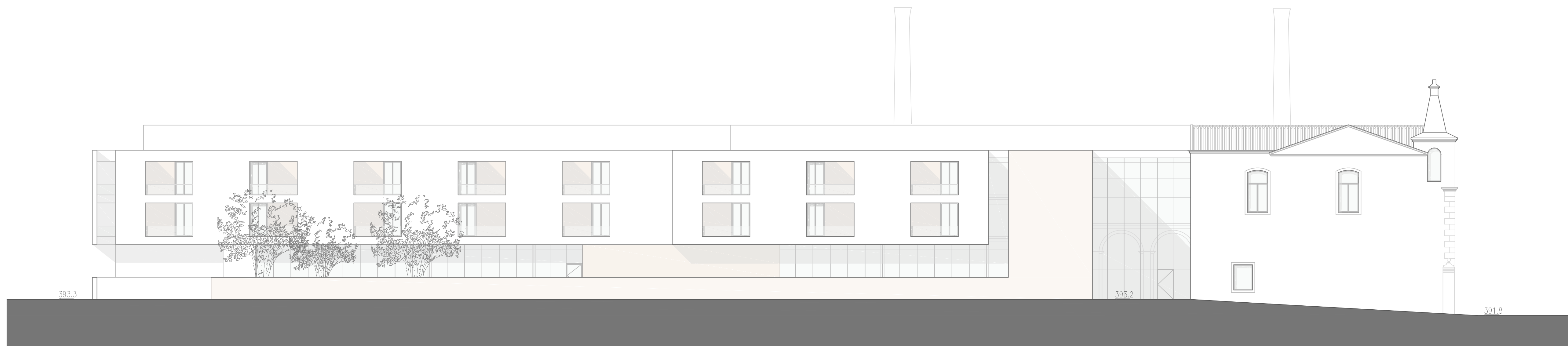
1. Antechamber – 45m² 2. Banquet hall – 200m² 2.1. Buffet area – 40m² 2.2. Kitchenette with food elevator – 15m² 2.3. Storage – 74m² 3. Washrooms – 28m² 4. Conference room – 135m² 4.1. Storage – 28m² 5. Sitting area 6. Reunion room – 87m² 7. Administration area – 31m² 8. Standard bedroom – 37m² 9. Suite – 104m² 10. Storage – 26m² 11. Outdoor sitting area

	6911 Joelene de Freitas			
Project: A Dialogue with the Past and the Present				
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo				
Location: Vila Viçosa.		Date: March 2013	Designation: First floor plan	
Supervisor: Isabel de Sousa Rosa				
Co-Supervisor: Paulo Pereira Almeida				
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.200	07

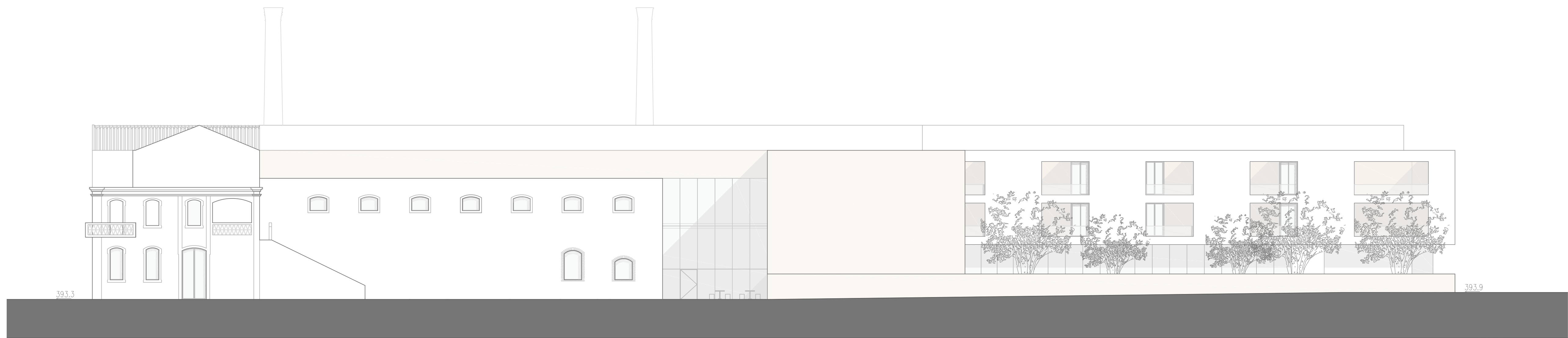


1. Standard bedroom – 37m² 2. Suite – 104m² 3. Sitting area 4. Storage – 37m² 5. Outdoor sitting area

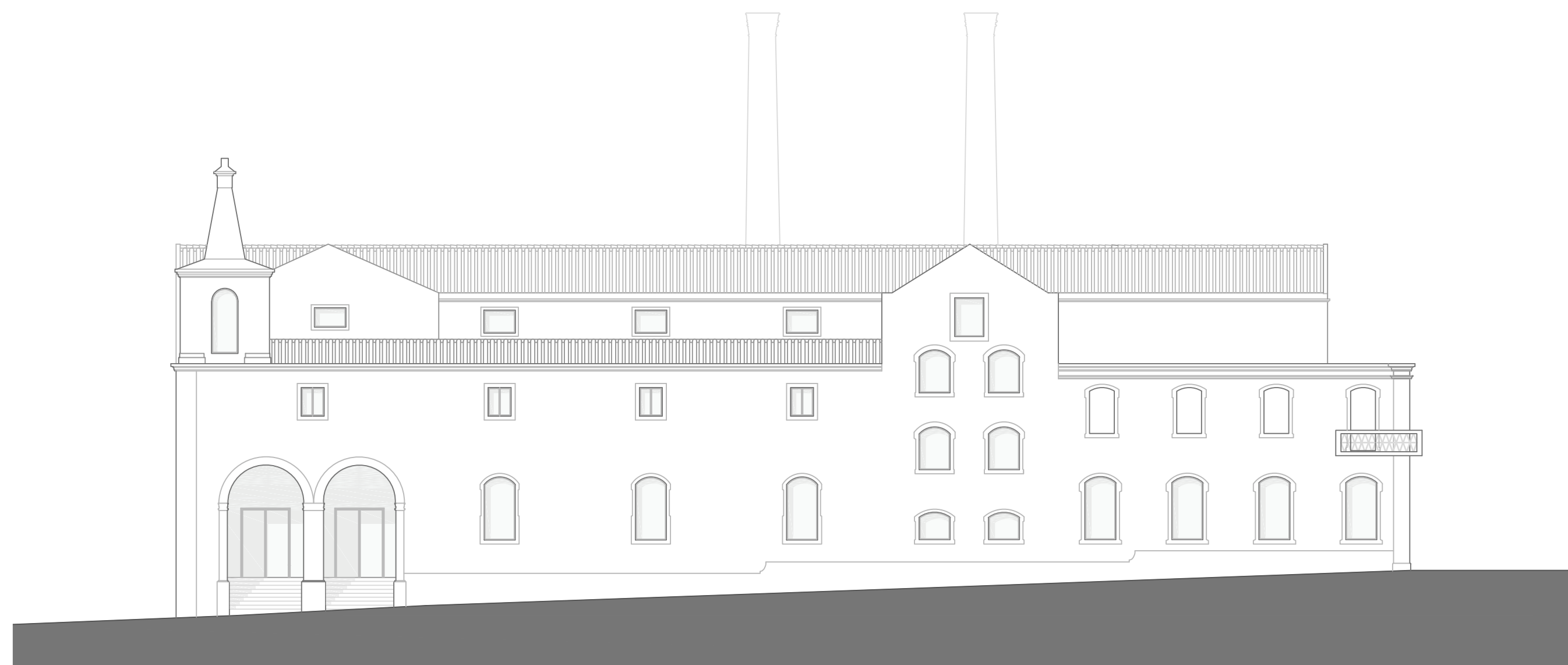
	6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present			
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo			
Location: Vila Viçosa.		Date: March 2013	Designation: Second floor plan
Supervisor: Isabel de Sousa Rosa			
Co-Supervisor: Paulo Pereira Almeida			
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon			Scale: 1.200
			08



Northeast Elevation



Southwest Elevation

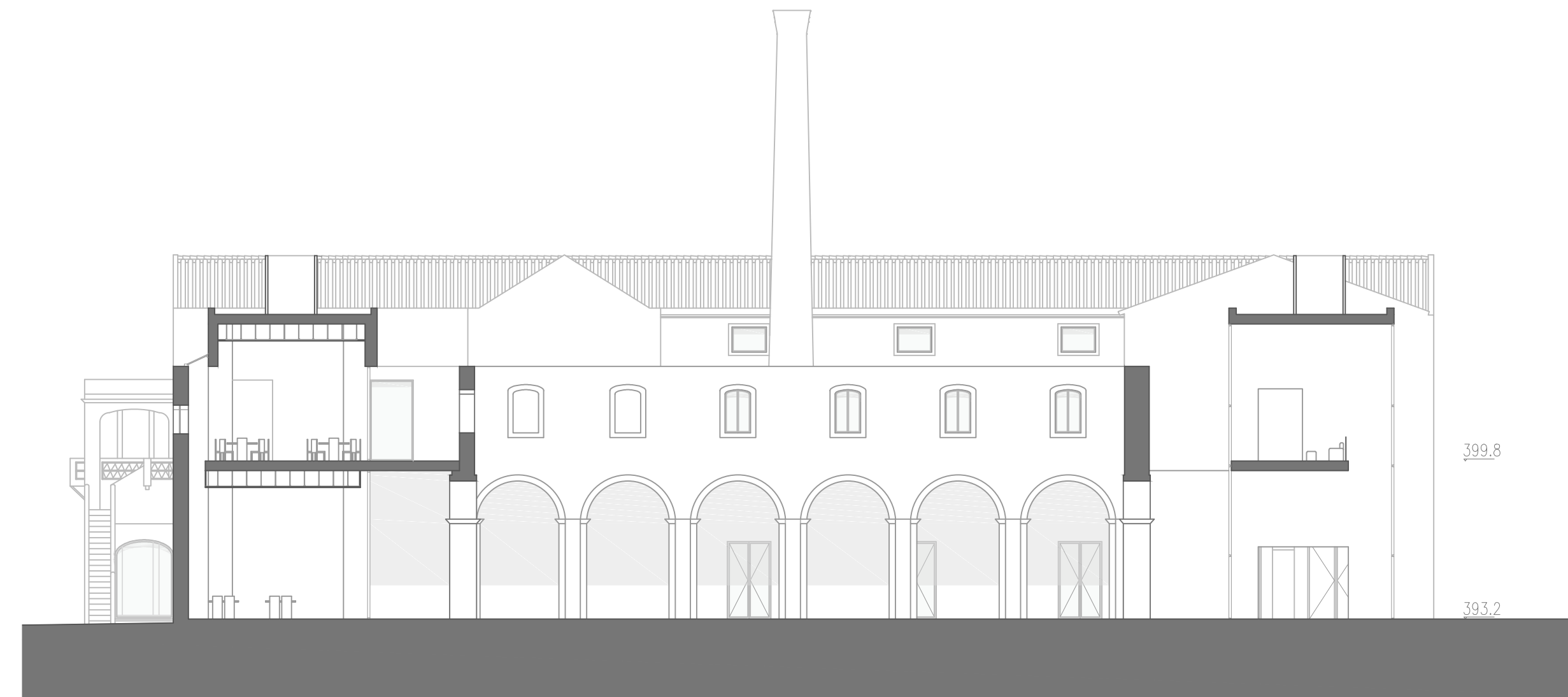


Northwest Elevation

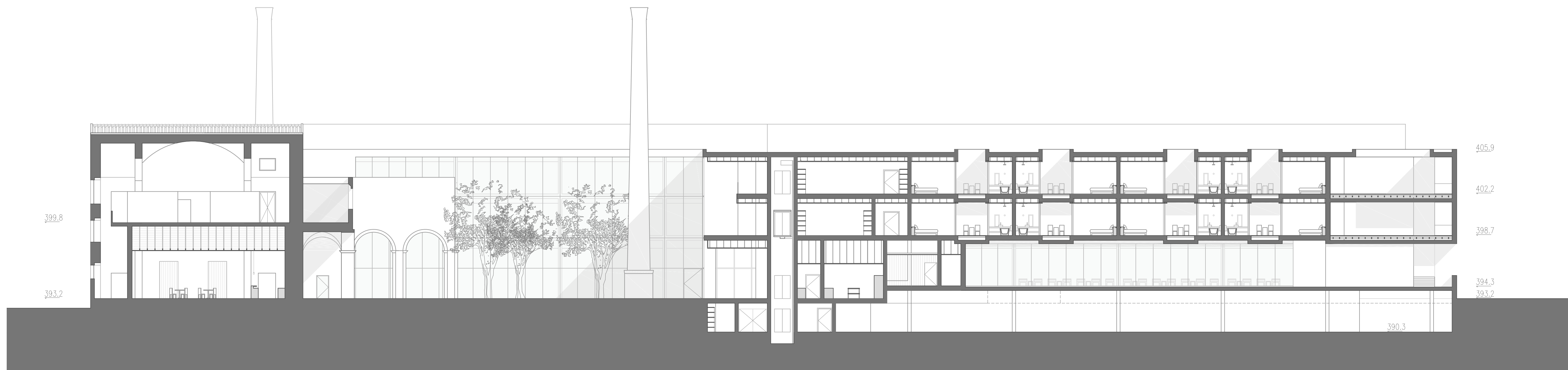
6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Elevations
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.200
		09



Section AA'

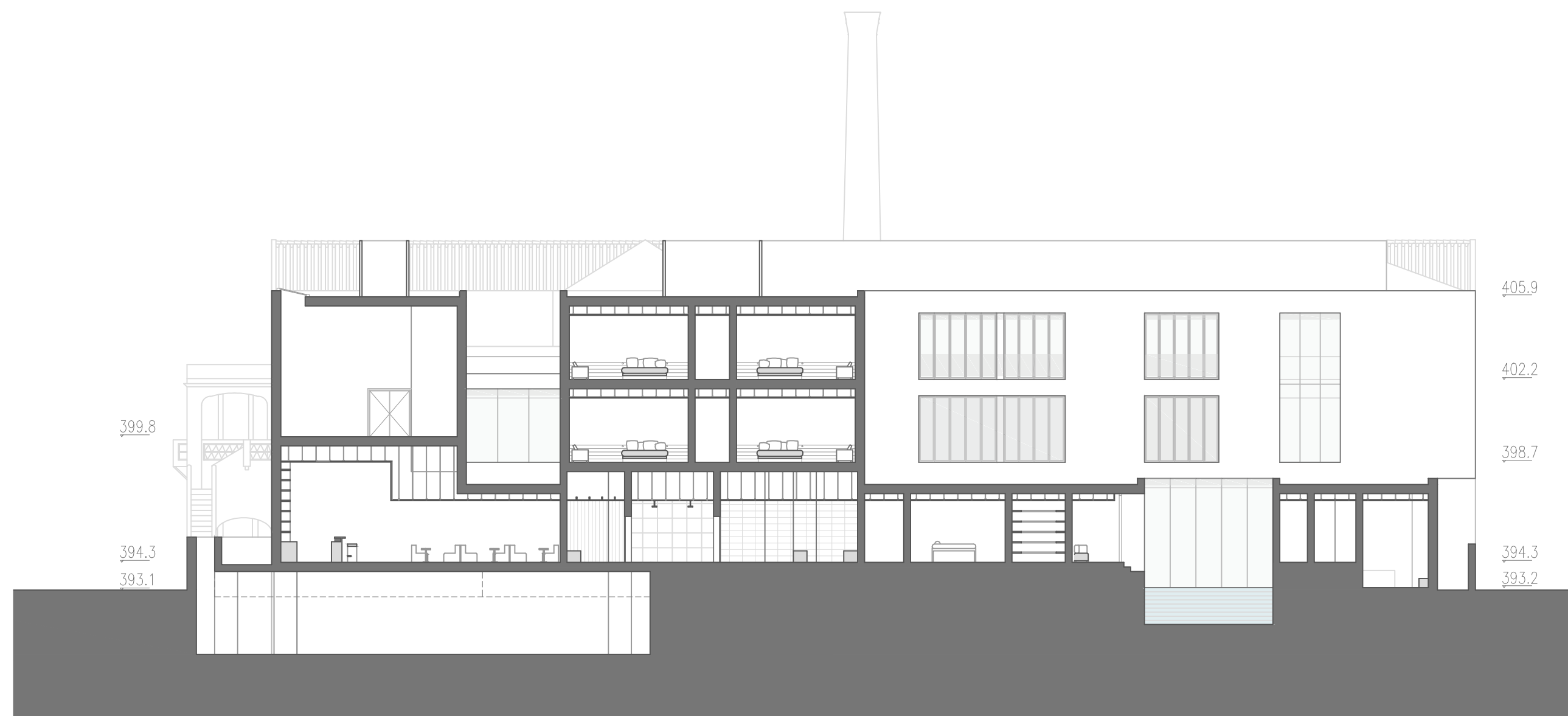


Section BB'



Section FF'

6911 Joeline de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation:
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:
		1.200
		10



Section CC'

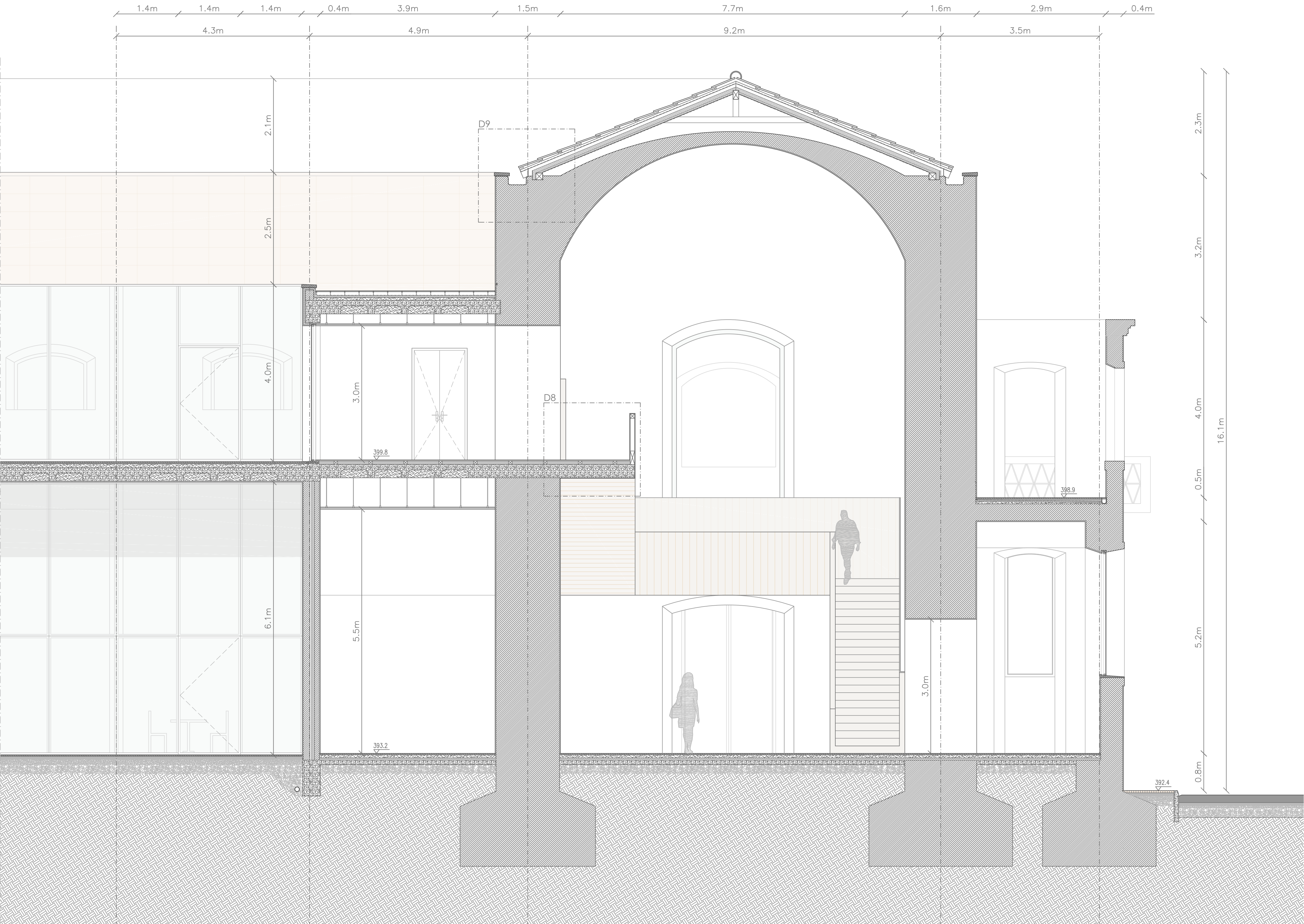


Section DD'

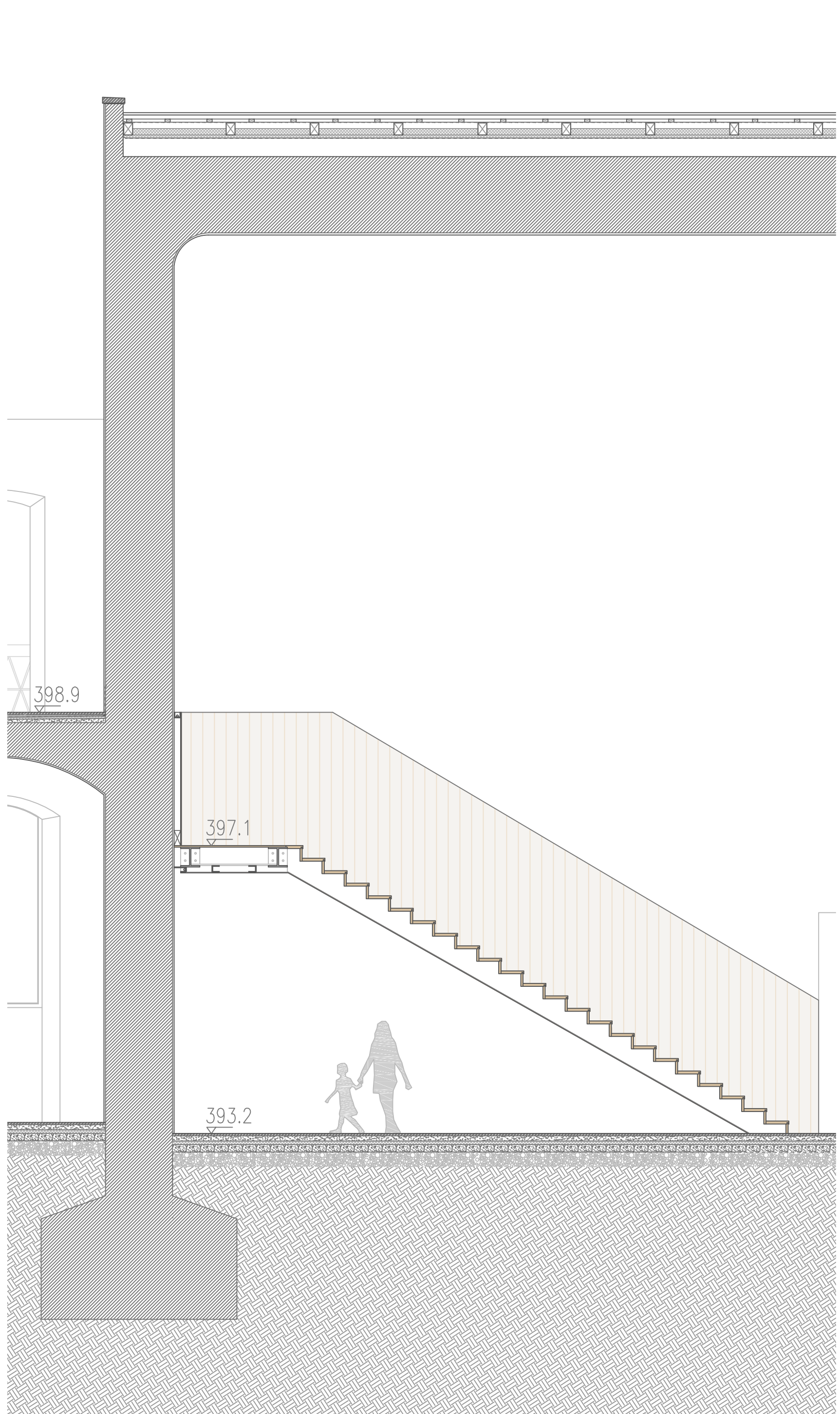


Section EE'

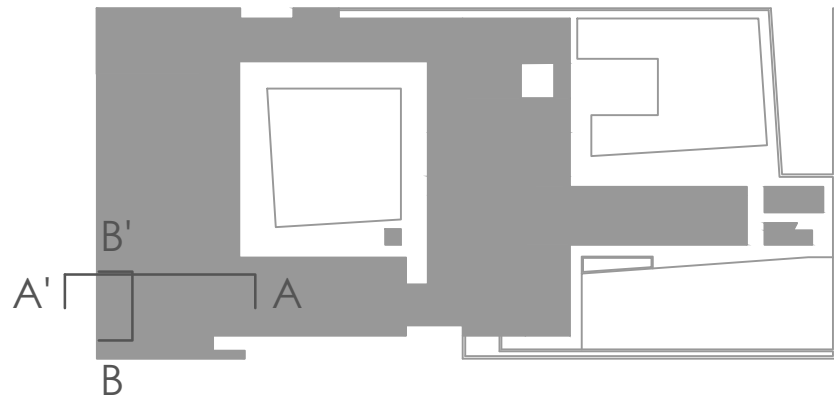
6911 Joelene de Freitas			
Project: A Dialogue with the Past and the Present			
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo			
Location: Vila Viçosa.		Date: March 2013	Designation:
Supervisor: Isabel de Sousa Rosa			
Co-Supervisor: Paulo Pereira Almeida			
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	Sections
		1.200	11



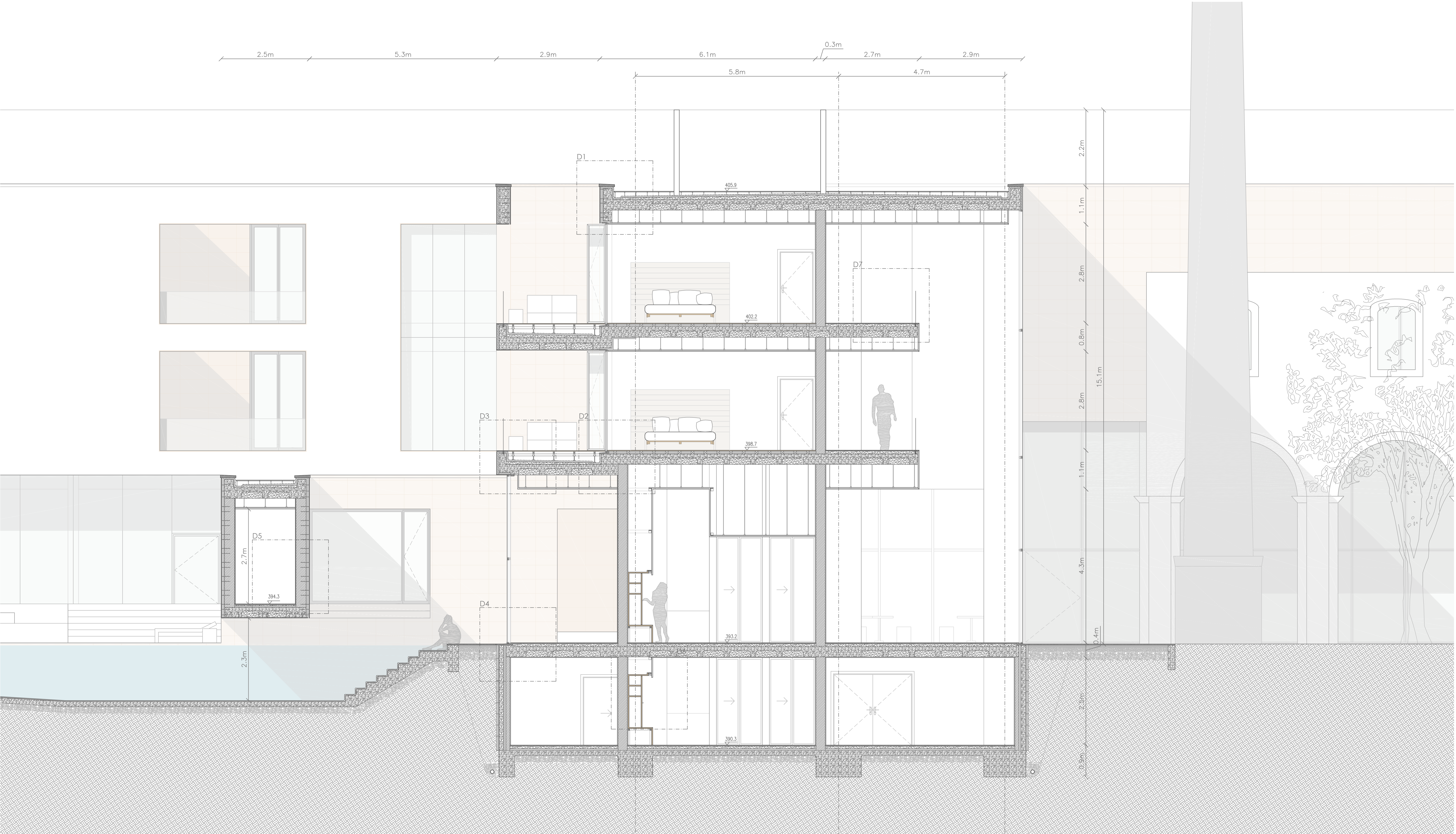
Section AA'



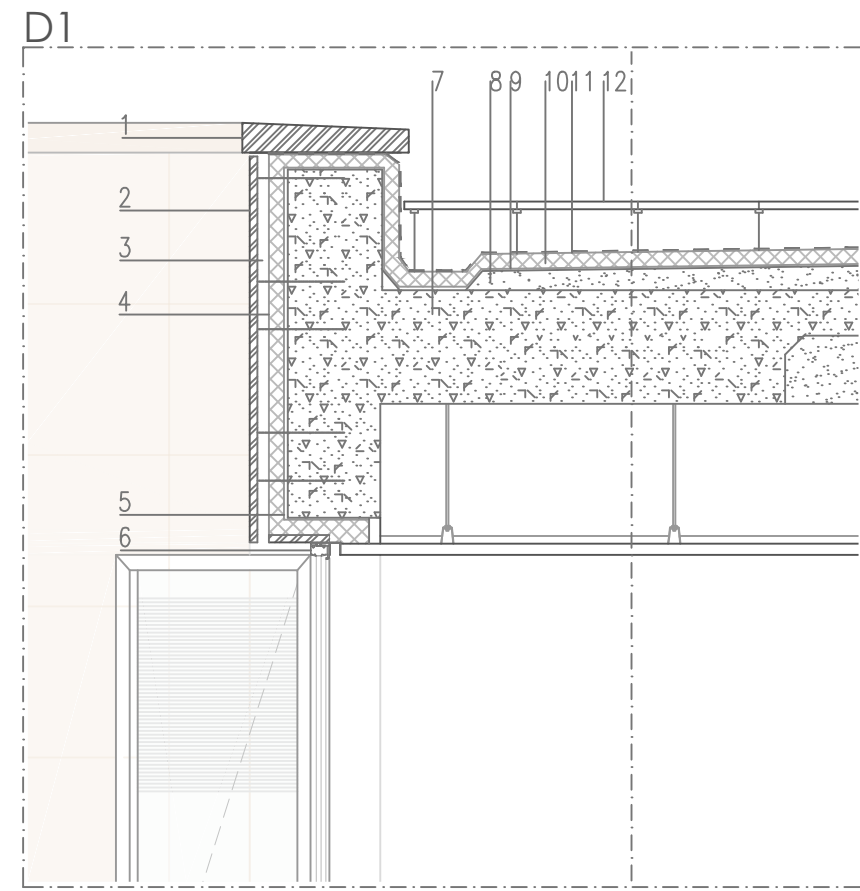
Section BB'



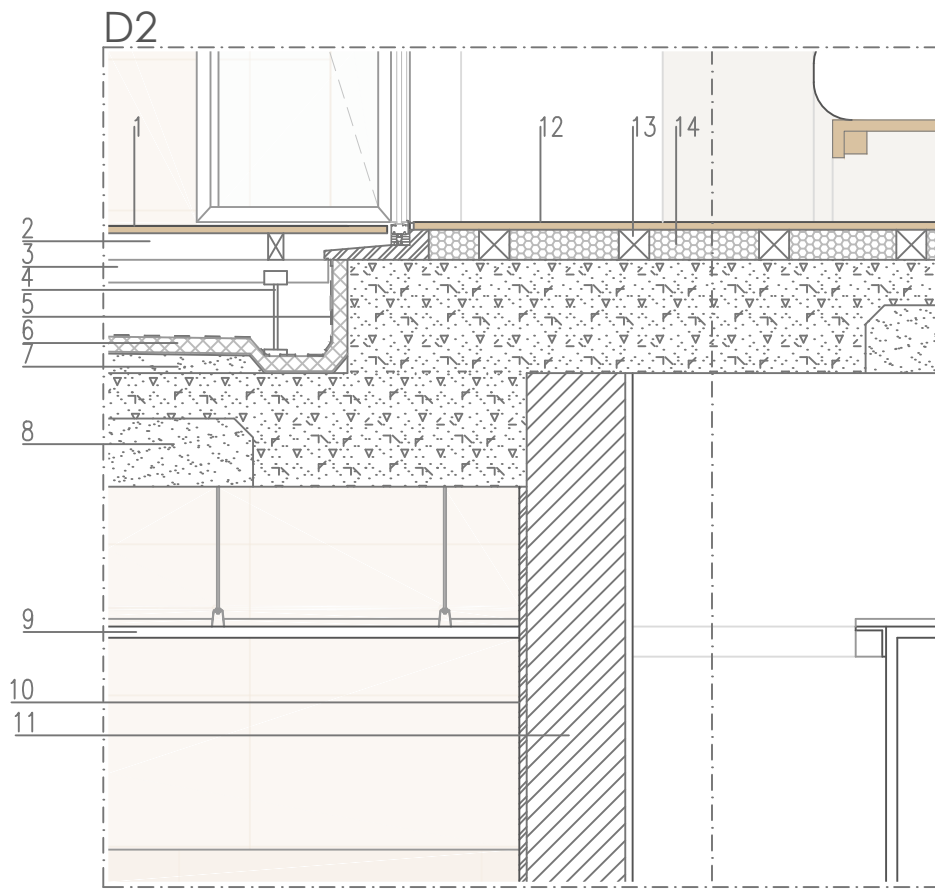
6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Existing building. Cross sections
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.50
		12



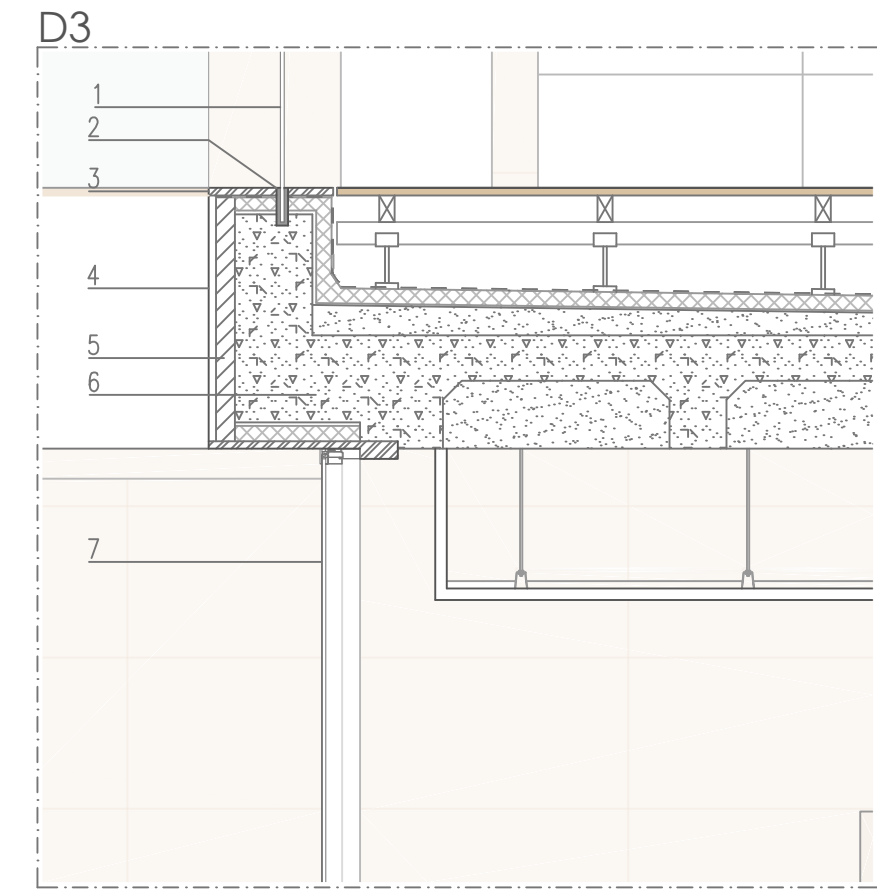
6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation:
Supervisor: Isabel de Sousa Rosa		New volume.
Co-Supervisor: Paulo Pereira Almeida		Cross section
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:
		1.50
		13



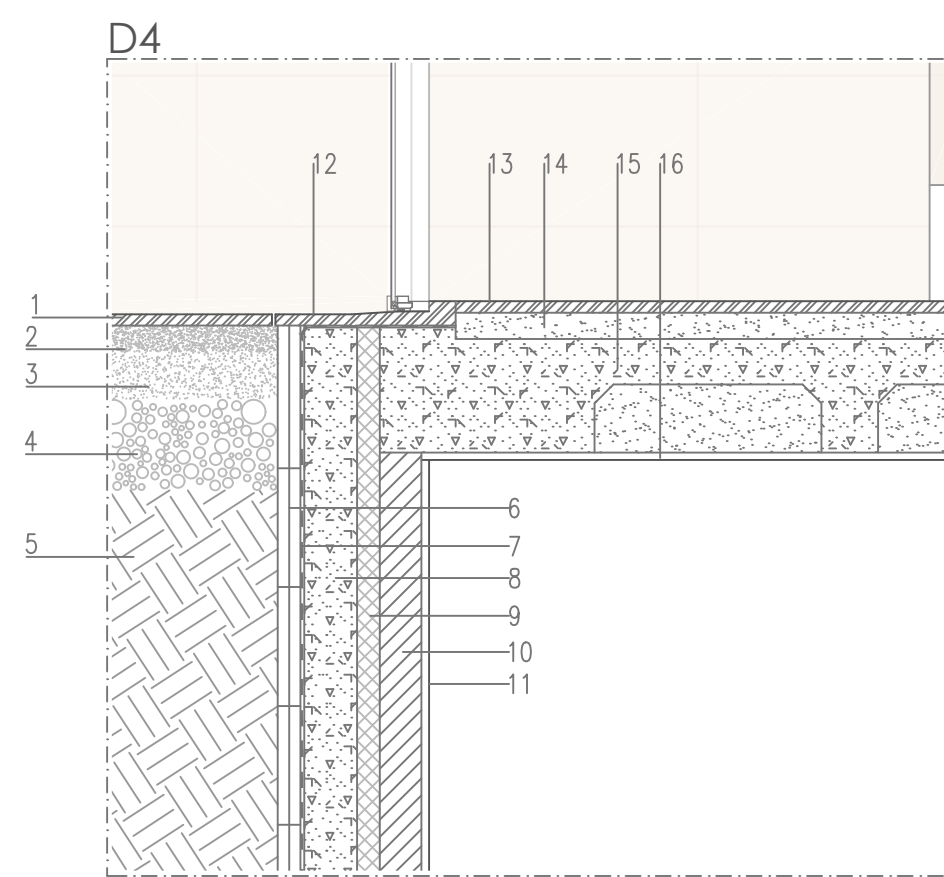
1. Reconstituted stone coping
2. Natural stone plates– Cream Estremoz marble with sawn finish (fasteners in vertical joints) 2cmx80cmx40cm
3. Ventilated cavity 3cm
4. Thermal insulation XPS 5cm
5. Damp-proof course
6. Inox profile
7. Concrete slab 30cm
8. Grout forming layer 3–8cm
9. Vapour barrier
10. Thermal insulation XPS 5cm
11. Synthetic roofing felt
12. Concrete flags 2cm



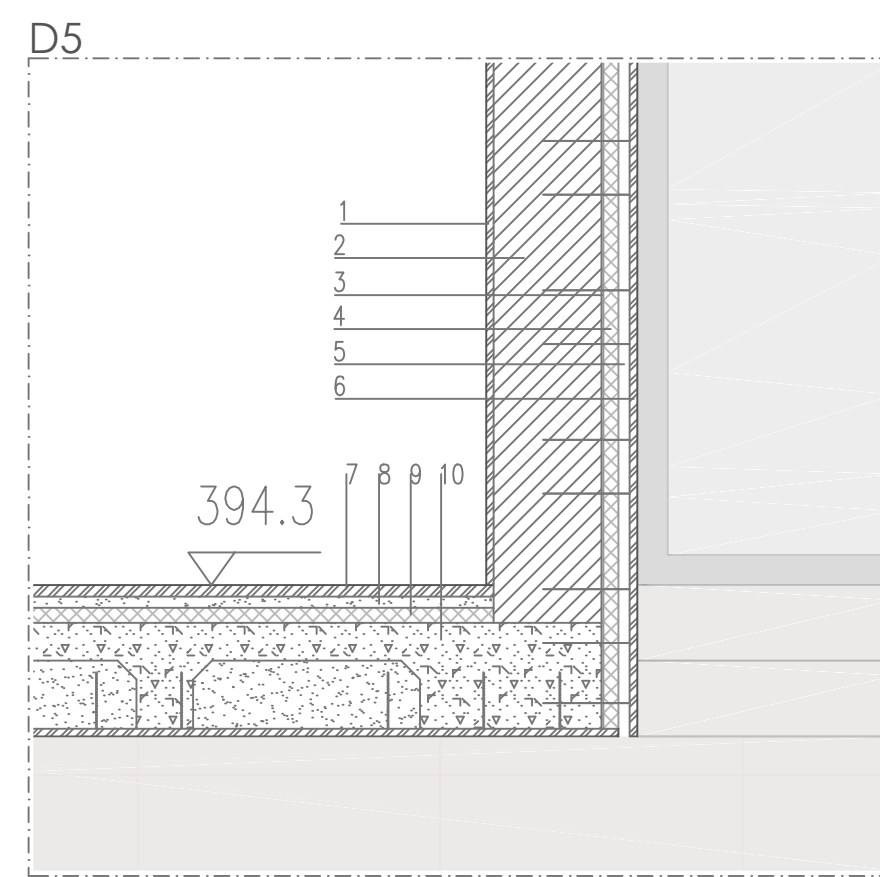
1. Wooden deck floorboards 2cm
2. Counter wooden batten 7cm
3. Wooden batten 7cm
4. Steel support structure
5. Damp-proof course
6. Thermal insulation XPS 5cm
7. Grout forming layer 3–8cm
8. Concrete slab 30cm
9. Plasterboard ceiling mounted on metal support structure
10. Natural stone plates 2cm
11. C.M.U. 26cm
12. Solid wood floorboards (tongue and groove) 2cm
13. battens 8cm
14. Impact sound insulation



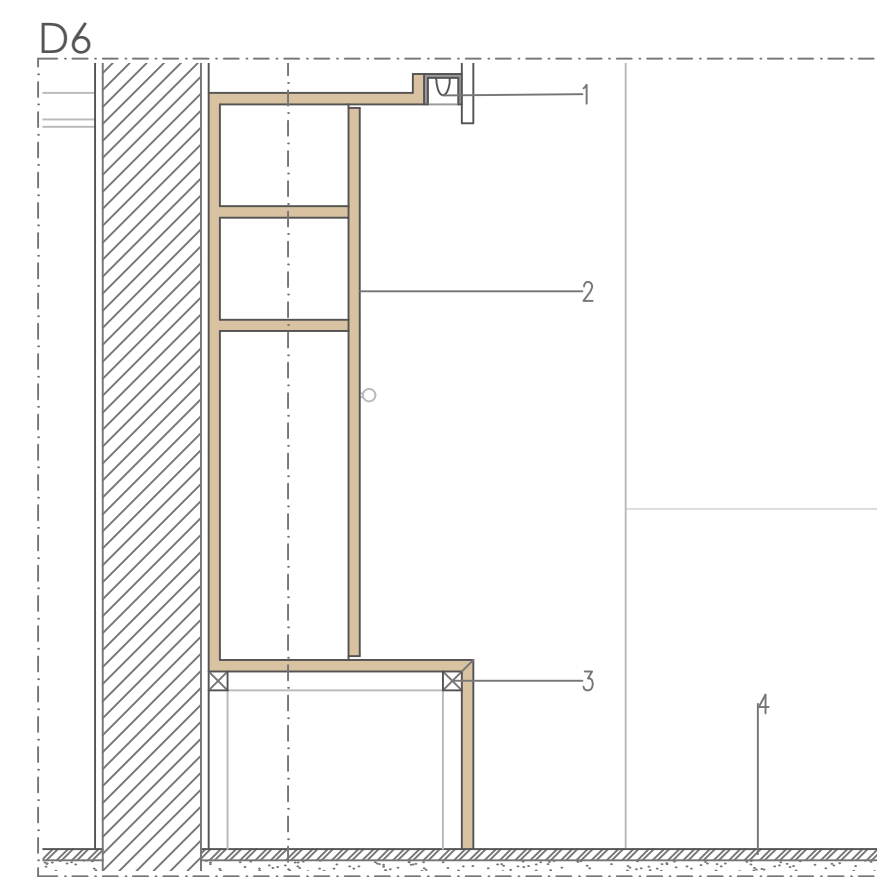
1. Glass balustrade 1cm
2. Steel frame channel
3. Reconstituted stone
4. White cement render
5. C.M.U 6cm
6. Concrete slab 30cm
7. Fixed double glazing framed by steel sections



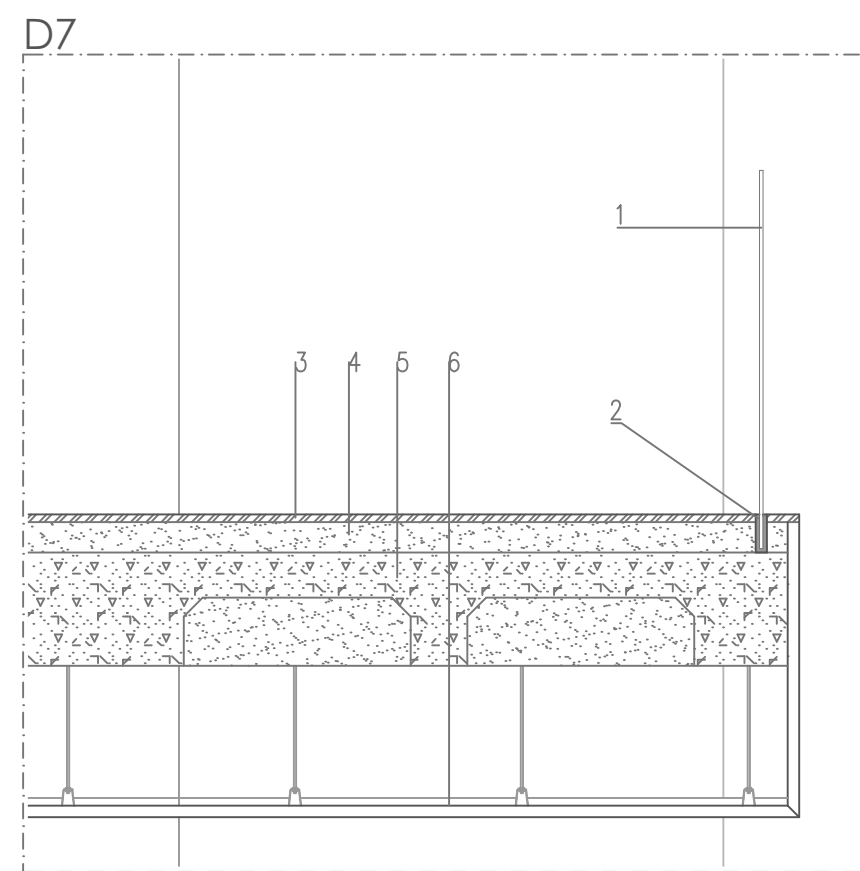
1. Drained external paving – stone plates 2cm
2. Fine sand
3. Fine gravel
4. Coarse gravel
5. Soil
6. Porous boards 6cm
7. Waterproof plinth render
8. In situ concrete wall 15cm
9. Thermal insulation XPS 5cm
10. C.M.U. 11cm
11. Plaster 2cm
12. Reconstituted stone threshold
13. Natural stone flags– White Estremoz marble 2cmx80cmx40cm
14. Grout forming layer 7cm
15. Concrete slab 30cm
16. Plaster to soffit 2cm



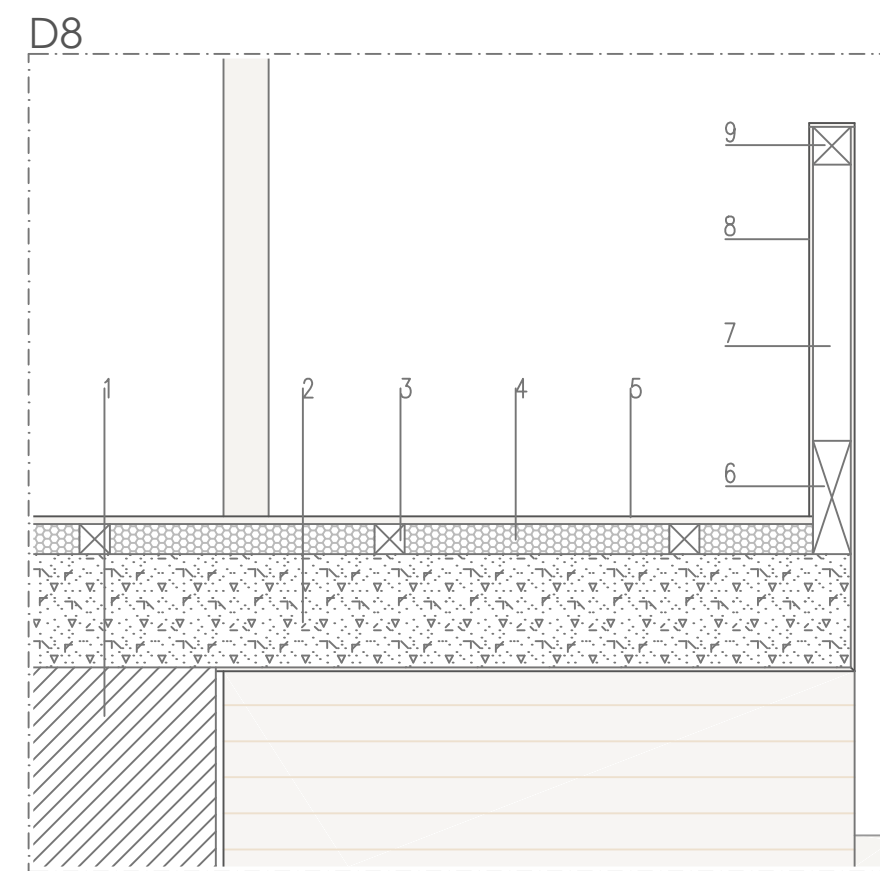
1. Natural stone plates– Cream Estremoz marble with sawn finish 2cmx80cmx40cm
2. C.M.U. 30cm
3. Damp-proof course
4. Thermal insulation XPS 5cm
5. Ventilated cavity 3cm
6. Natural stone plates– Cream Estremoz marble with sawn finish (fasteners in vertical joints) 2cmx80cmx40cm
7. Natural stone flags– White Estremoz marble 2cmx80cmx40cm
8. Grout forming layer 3cm
9. Thermal insulation XPS 5cm
10. Concrete slab 30cm



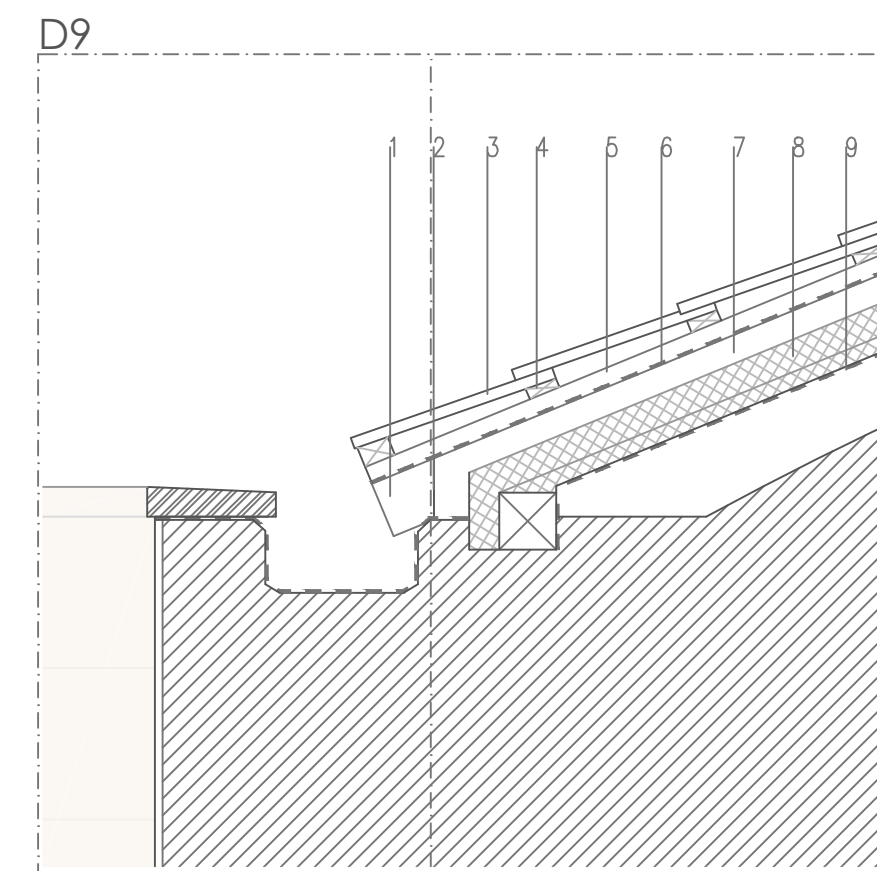
1. Tube light
2. Locker in natural oak wood
3. Solid wood structure
4. Natural stone flags– White Estremoz marble 2cmx80cmx40cm



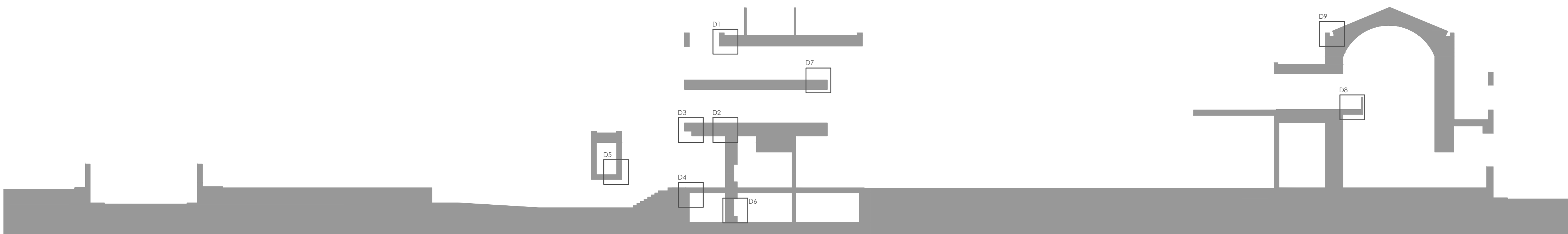
1. Glass balustrade 1cm
2. Steel frame channel
3. Natural stone flags– White Estremoz marble 2cmx80cmx40cm
4. Grout forming layer 7cm
5. Concrete slab 30cm
6. Plasterboard ceiling mounted on metal support structure



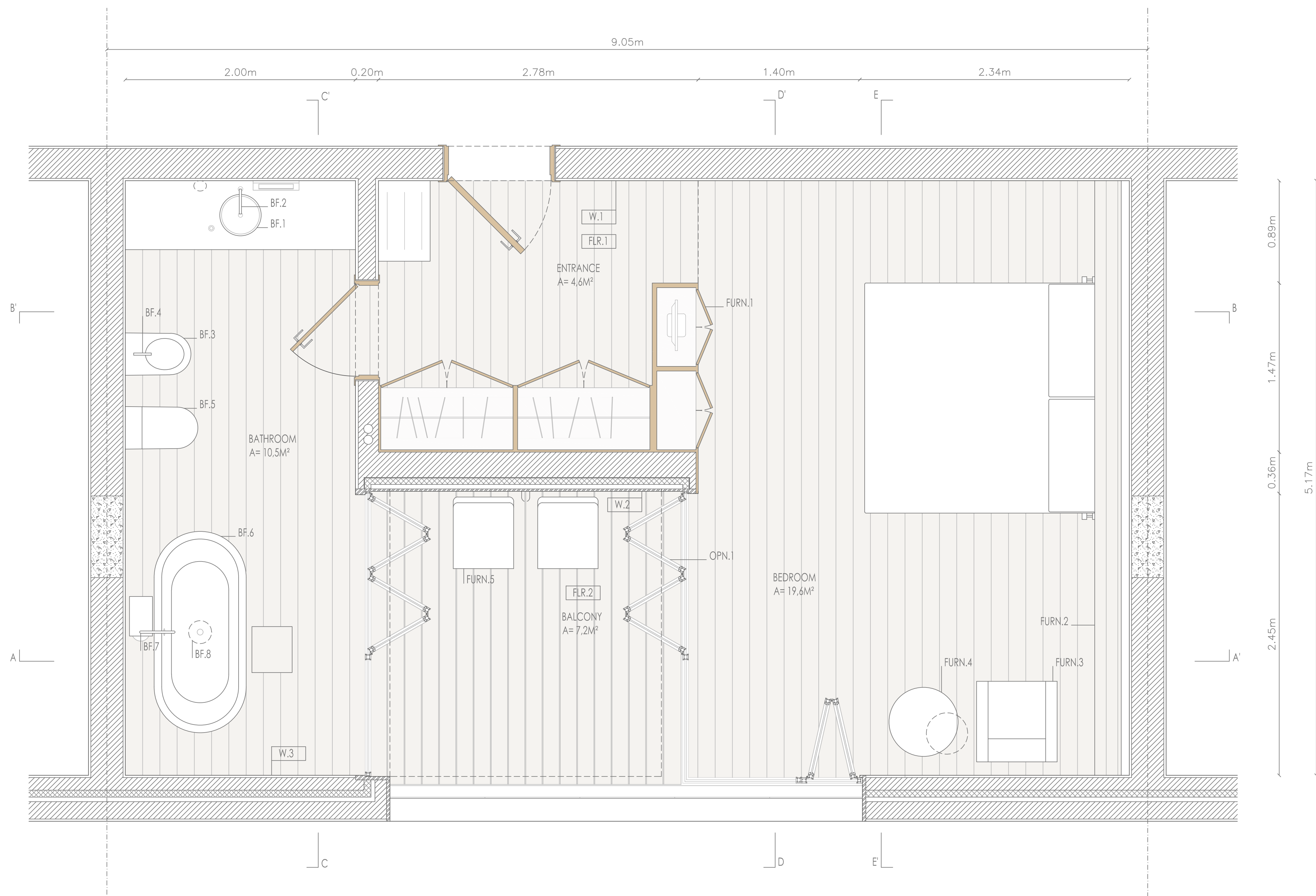
1. Existing wall
2. Concrete slab 30cm
3. Wooden batten 7cm
4. Impact sound insulation
5. Solid wood floorboards (tongue and groove) 2cm
6. Stringer
7. Counter wood batten
8. Solid wood boards 1cm
9. Wood batten



1. Rafter
2. Vent
3. Interlocking tiles
4. Tiling battens
5. Counter battens
6. Covering layer on roof decking
7. ventilated cavity
8. Thermal insulation
9. Vapour barrier



6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Construction details
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.20
		14



Floor construction

FLR.1
Oak wood floorboards– with knots and cracks;
Grey stained. (tongue and groove)
2cmx15cmx1,2m
Battens 8cmx8cm
Impact sound insulation
Concrete slab 30cm

FLR.2
Wooden deck floorboards 2cmx15cmx1,2m
Counter battens 12cmx6cm
Steel angle section
Damp–proof course
Thermal insulation XPS 5cm
Grout forming layer 3–8cm
Concrete slab 30cm

Wall construction

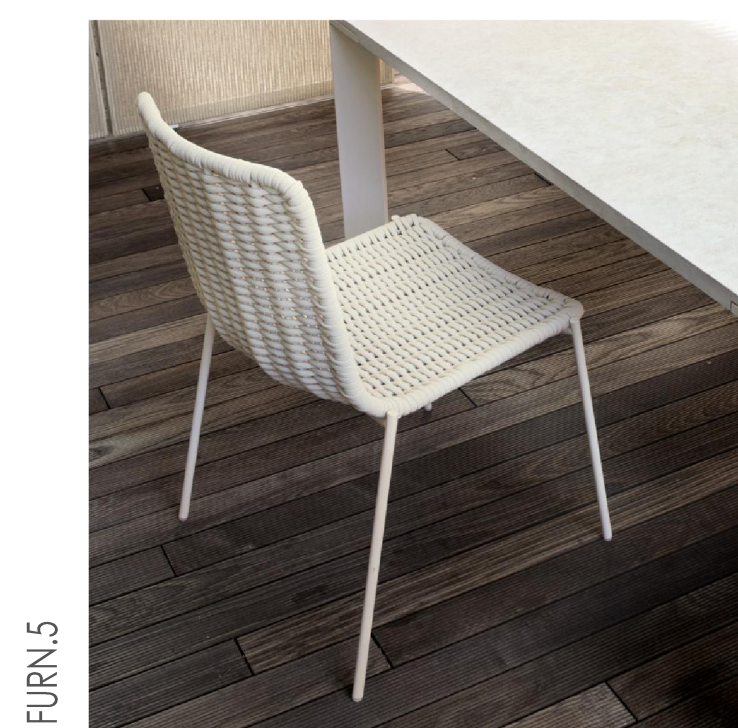
W.1
White cement render 2cm
C.M.U. 26cm
White cement render 2cm

W.2
Natural stone plates– Cream Estremoz marble
with sawn finish. (fasteners in vertical joints)
2cmx80cmx40cm
Ventilated cavity 3cm
Thermal insulation XPS 5cm
Damp–proof course
C.M.U. 22cm

W.3
White cement render 2cm
C.M.U. 15cm
Ventilated cavity 4cm
Thermal insulation XPS 6cm
C.M.U. 11cm
White cement render 2cm

Opening

OPN.1 Glazed bi–folding doors– glass elements
attached to aluminium frame fitted into threshold,
jamb and head.
Interior wooden blinds fixed to aluminium frame



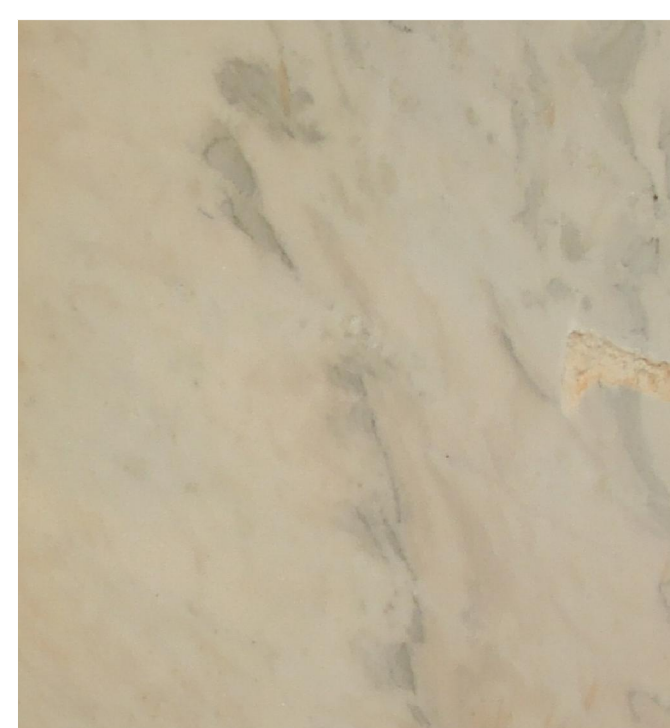
FURN.5



FURN.4



FURN.3



W.2

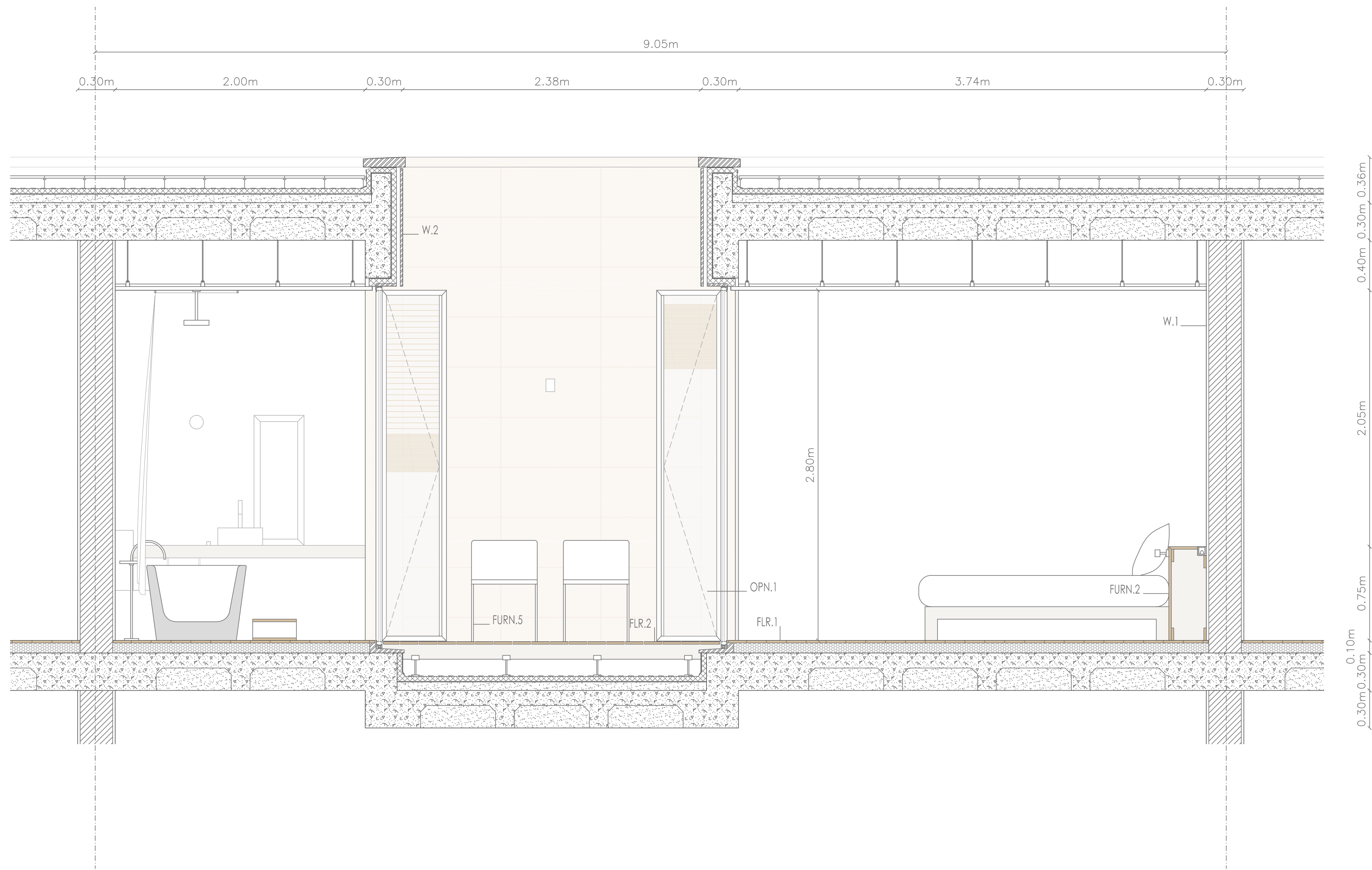


FLR.1/FURN.1/FURN.2

6911 Joelene de Freitas

Project: **A Dialogue with the Past and the Present**
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo

Location: Vila Viçosa.	Date: March 2013	Designation:	
Supervisor: Isabel de Sousa Rosa	Co–Supervisor: Paulo Pereira Almeida	Standard room.	
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.20
			15



Floor construction

FLR.1

Oak wood floorboards– with knots and cracks;
Grey stained. (tongue and groove)
2cmx15cmx1,2m
Battens 8cmx8cm
Impact sound insulation
Concrete slab 30cm

FLR.2

Wooden deck floorboards 2cmx15cmx1,2m
Counter battens 12cmx6cm
Steel support structure
Damp-proof course
Thermal insulation XPS 5cm
Grout forming layer 3–8cm
Concrete slab 30cm

Wall construction

W.1

White cement render 2cm
C.M.U. 26cm
White cement render 2cm

W.2

Natural stone plates– Cream Estremoz marble
with sawn finish. (fasteners in vertical joints)
2cmx80cmx40cm
Ventilated cavity 3cm
Thermal insulation XPS 5cm
Damp-proof course
C.M.U. 22cm

Opening

OPN.1

Glazed bi-folding doors– glass elements attached
to aluminium frame fitted into threshold, jambs
and head.
Interior wooden blinds fixed to aluminium frame

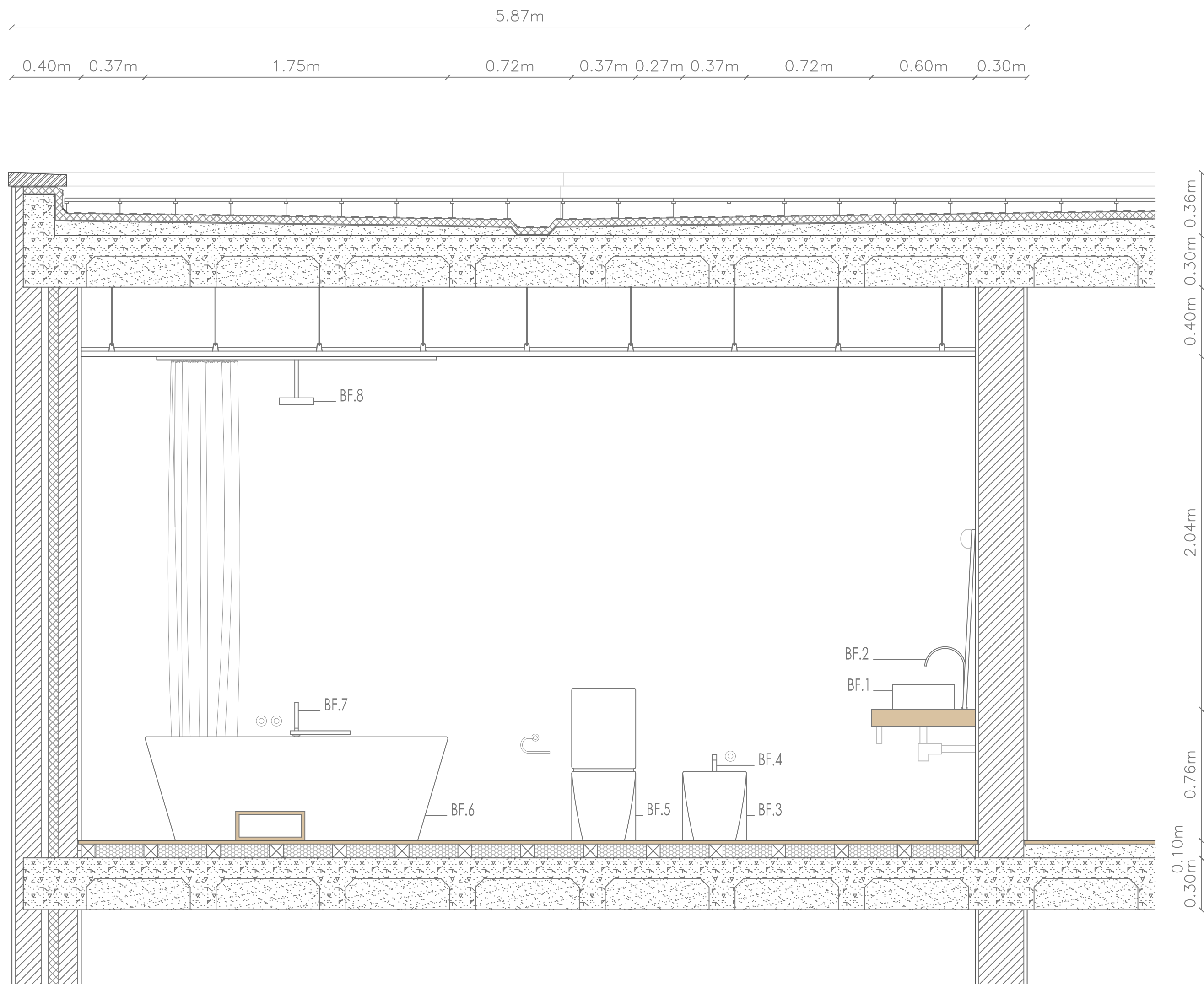
6911 Joelene de Freitas

Project: **A Dialogue with the Past and the Present**
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo

Location: Vila Viçosa.	Date: March 2013	Designation: Standard room. Section AA'	
Supervisor: Isabel de Sousa Rosa			
Co-Supervisor: Paulo Pereira Almeida			
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.20

16





Bathroom fittings

BF.1
Washbowl ø460mm– Starck 1, design by Philippe Starck

BF.2
Two hole deck mounted basin mixer and tall spout 113011/F– C4 Arco, collection by bonomi

BF.3
Bidet floor standing 370mmx570mm– Starck 2, design by Philippe Starck

BF.4
Deck mounted short bidet spout and mounted mixer 113011/F– C4 Arco, collection by bonomi

BF.5
Toilet close–coupled 370mmx630mm– Starck 2, design by Philippe Starck

BF.6
Freestanding bathtub 1750mmx800mm– Starck 2, design by Philippe Starck

BF.7
Floor mounted bath spout and wall mounted mixer 112318– C4 Arco, collection by bonomi

BF.8
Ceiling shower head with ceiling arm ø200mm, design by Zucchetti

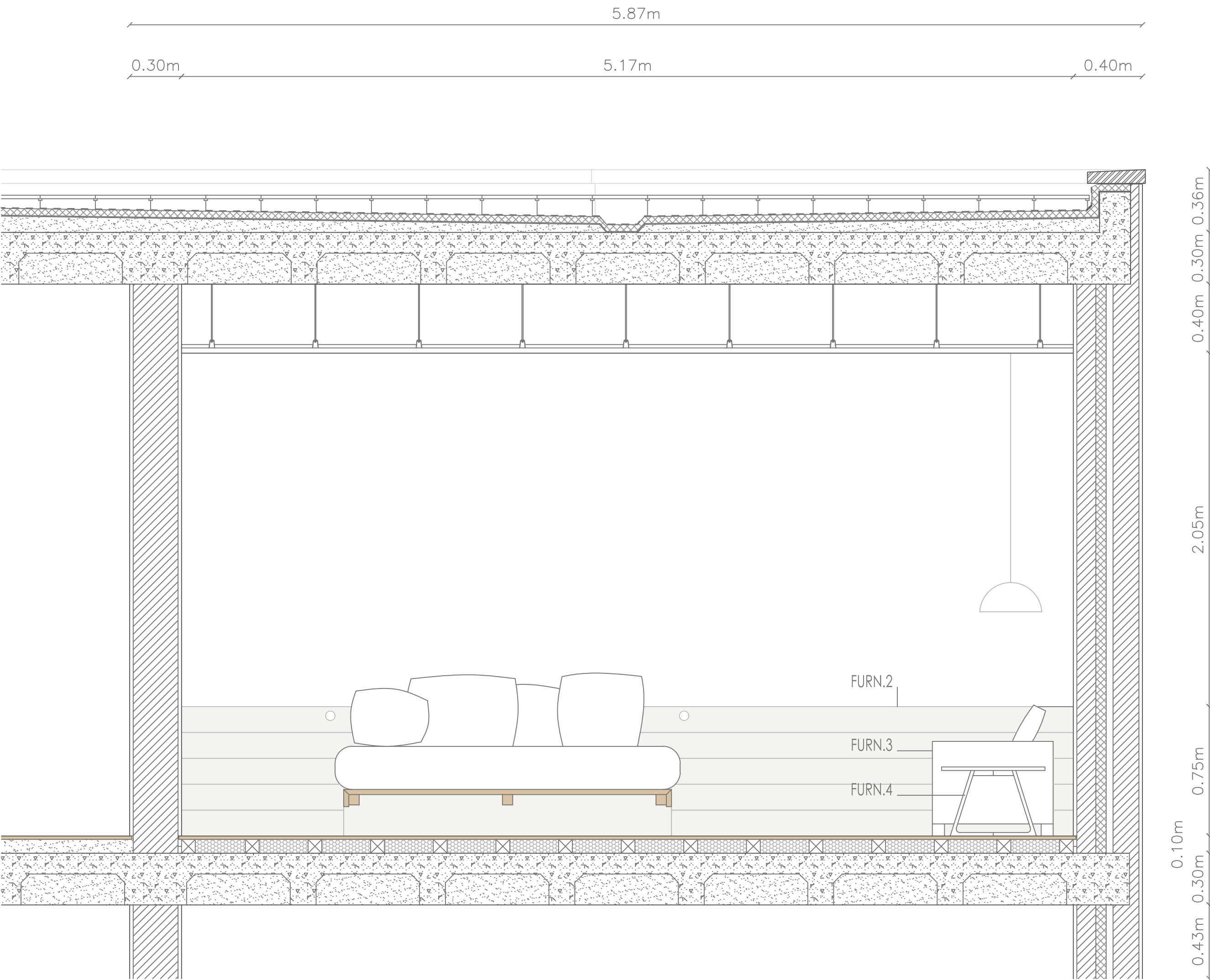
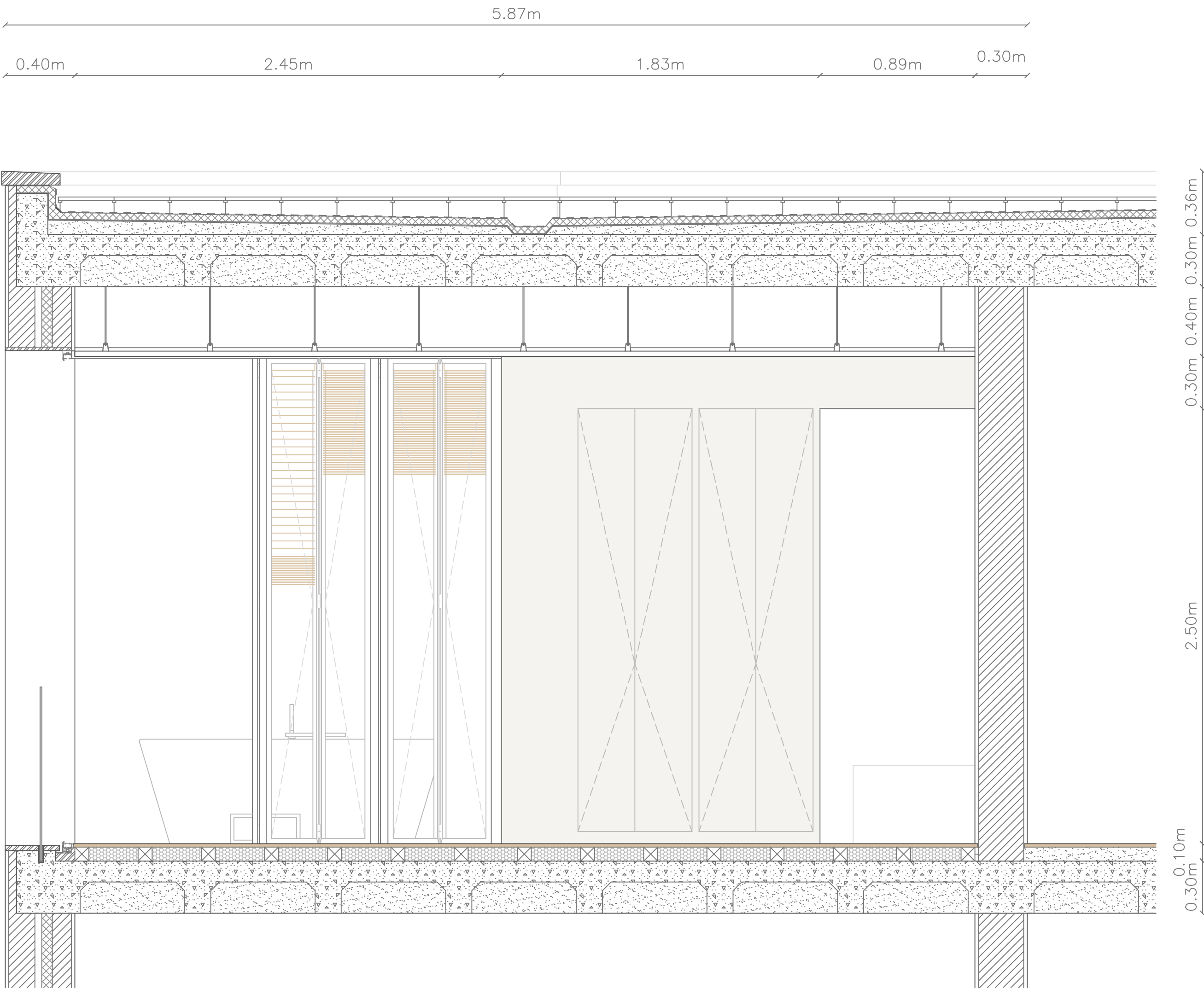


6911 Joelene de Freitas

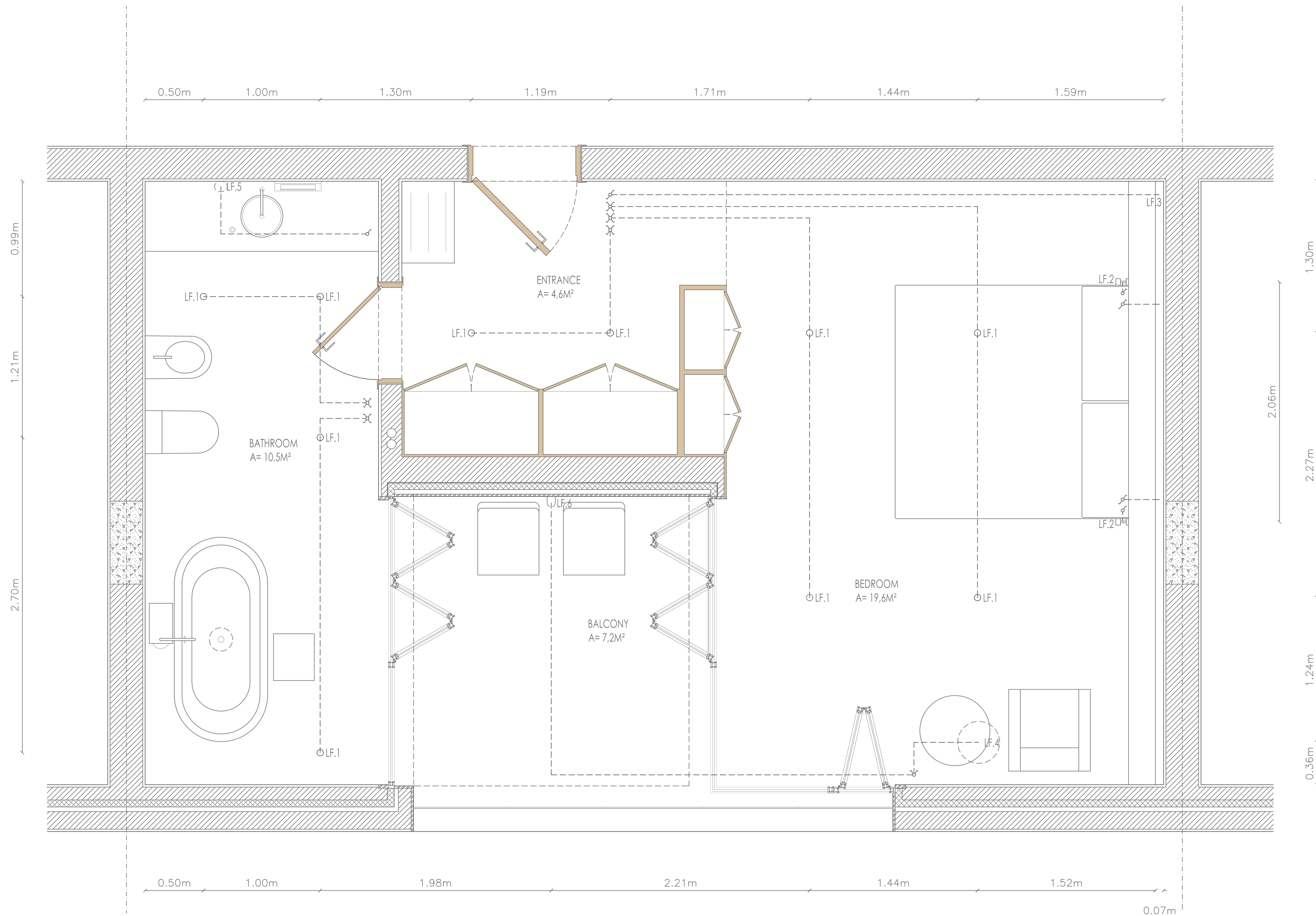
Project: A Dialogue with the Past and the Present
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo

Location: Vila Viçosa.	Date: March 2013	Designation:	
Supervisor: Isabel de Sousa Rosa		Standard room.	
Co–Supervisor: Paulo Pereira Almeida		Section CC'	
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale:	1.20

18



6911 Joelene de Freitas		
Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Standard room. Section DD'/ EE'
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.20
		19



Light fittings

LF.1
Frameless downlight $\varnothing 5,5\text{cm} \times 15,4\text{cm}$ – Pop 01
(framless recessed), Oty Light, by Harbour Design

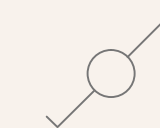
LF.2
Imtra Sydney Bulkhead Mount reading light–
chrome finish


LF.3
Indirect lighting formed by light tube built into
headboard


LF.4
Hide Pill oval pendant in concrete shade
 $\varnothing 36\text{cm} \times 172\text{cm}$ – Alma Light, design by Novell &
Perera

LF.5
Bathroom light $\varnothing 11\text{cm} \times 8,5\text{cm}$ – Mini Glo Ball, Flos,
design by Jasper Morrison

LF.6
Exterior wall light in stainless steel $8,7\text{cm} \times 10\text{cm}$ –
Alura LS511A–1, design by Lumascape

 Two switches, one light

 One switch, one light

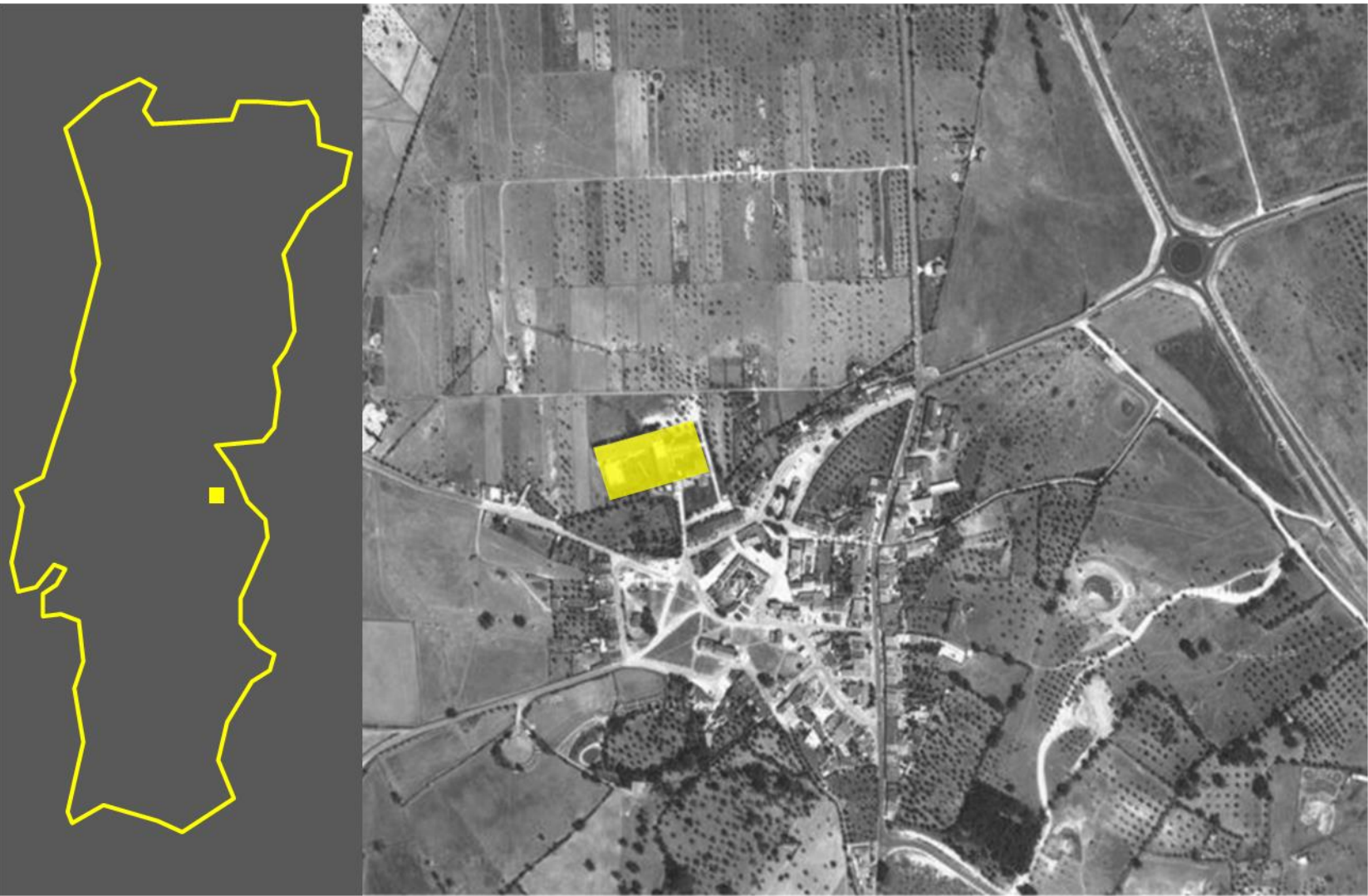
 One switch, two lights



6911 Joelene de Freitas

Project: A Dialogue with the Past and the Present		
Refurbishment of the Convento Nossa Senhora do Amparo/ Fábrica de São Paulo		
Location: Vila Viçosa.	Date: March 2013	Designation: Standard room. Light instalations
Supervisor: Isabel de Sousa Rosa		
Co-Supervisor: Paulo Pereira Almeida		
Master's course in Interior Architecture – Faculty of Architecture, Technical University of Lisbon		Scale: 1.20
		20

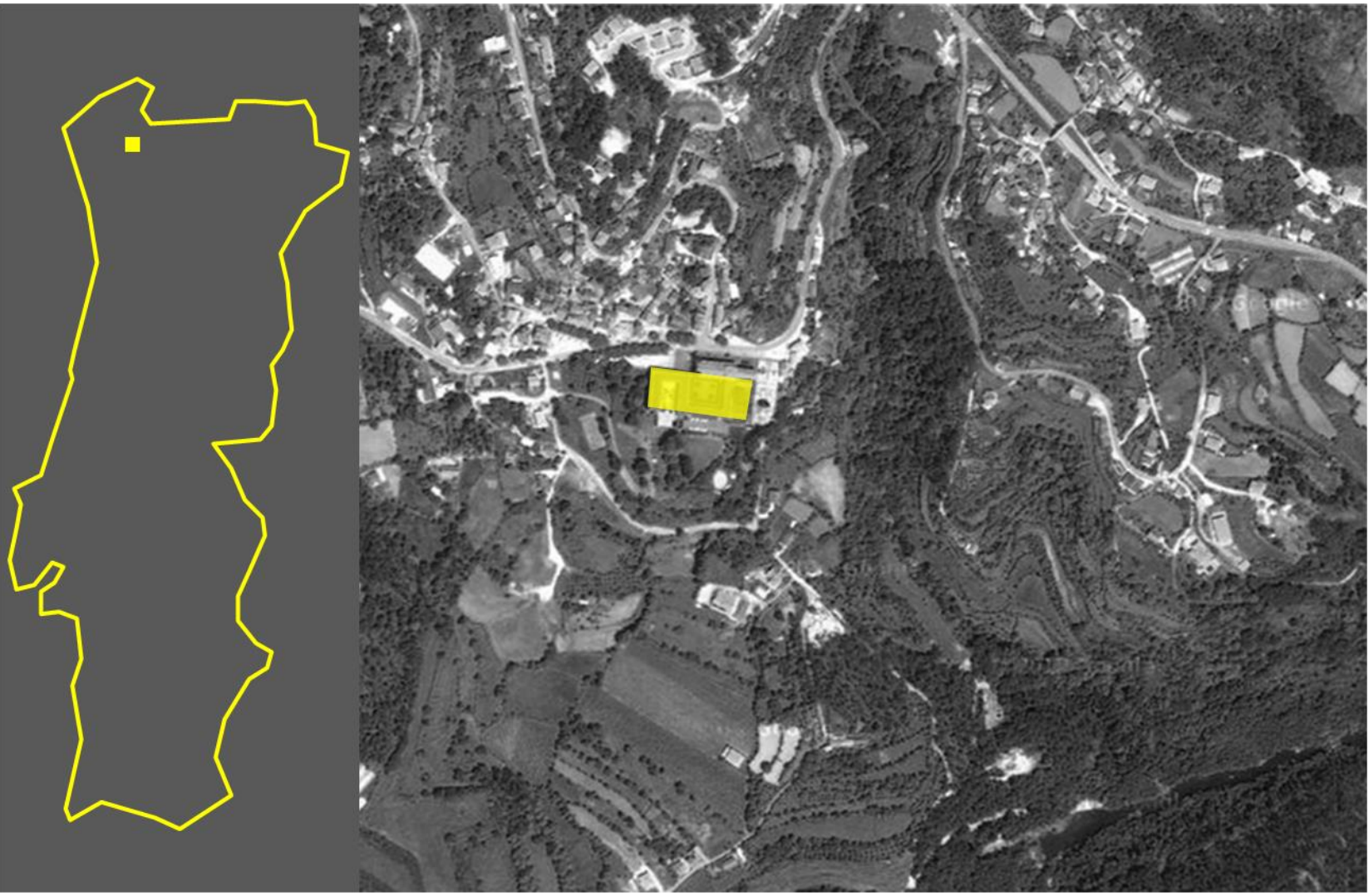
CASE STUDIES



POUSADA FLOR DA ROSA, CRATO, PORTUGAL



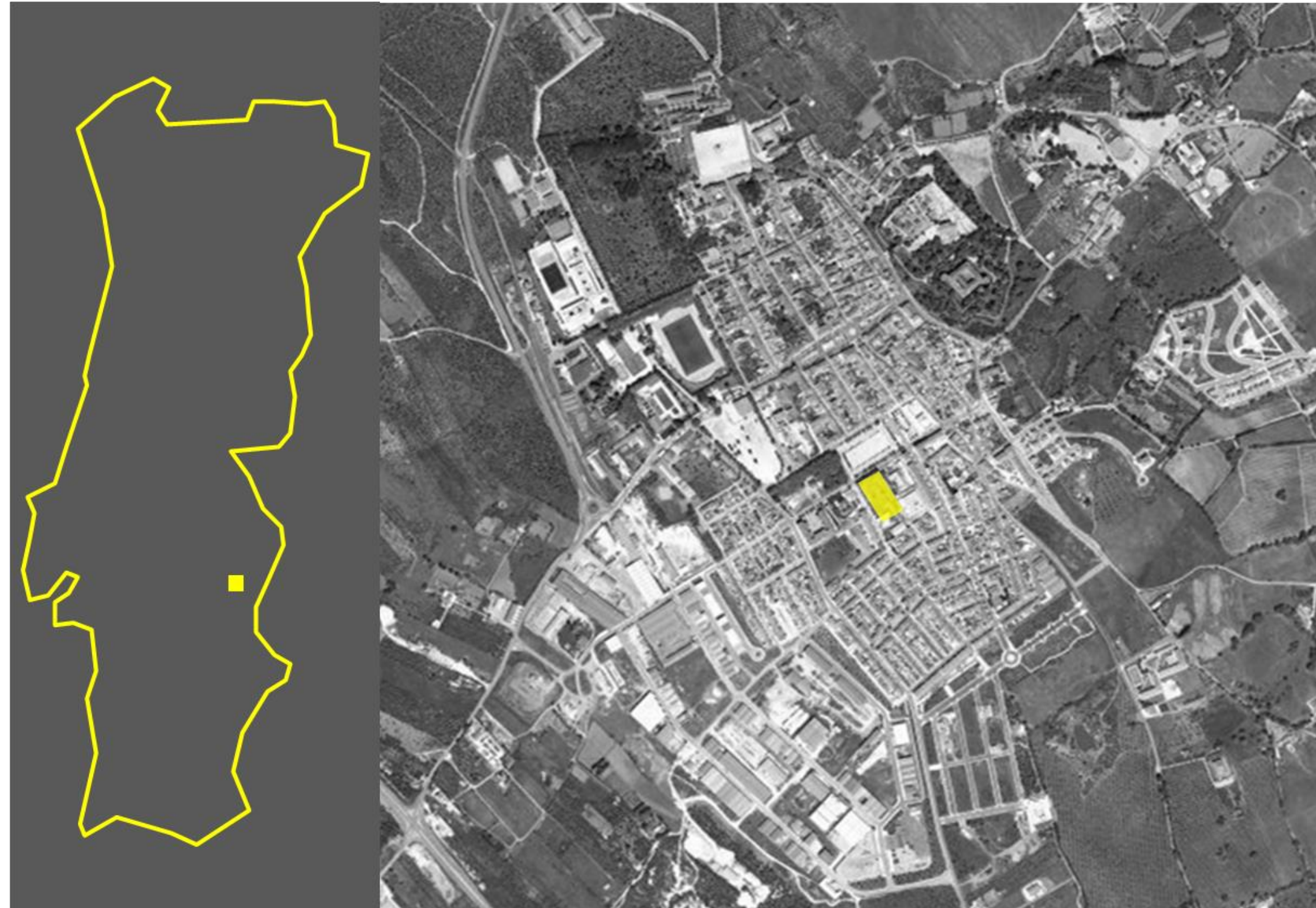
ADDITION



POUSADA SANTA MARIA DO BOURO, AMARES, PORTUGAL



SETTING ANALYSIS



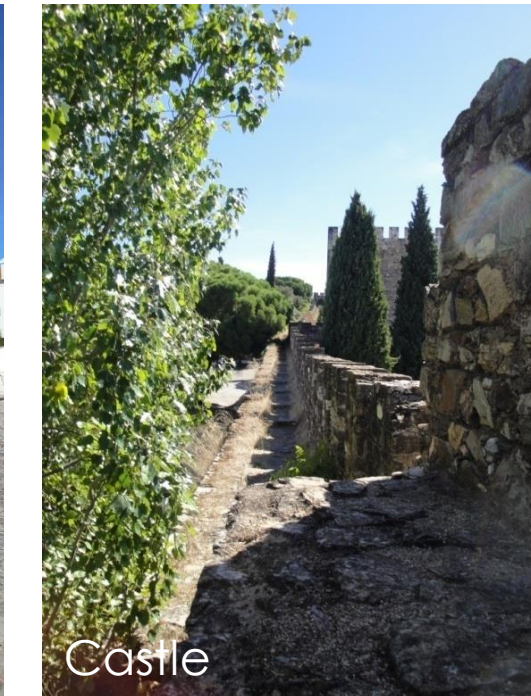
VILA VIÇOSA, PORTUGAL



Praça da República



Terreiro do Paço



Castle



Overview of the town



Historical center



Largo D. João IV



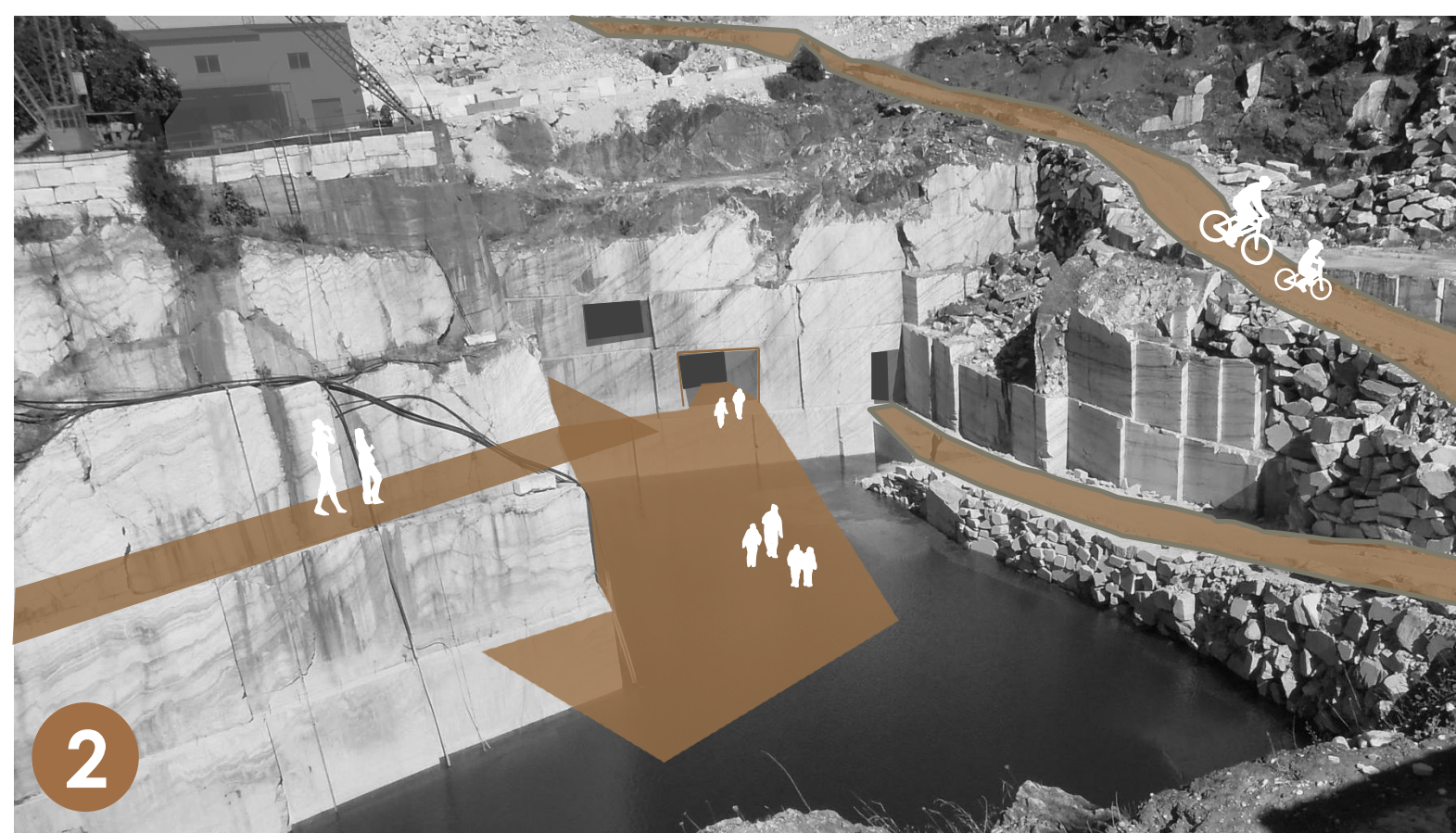
Quarries

URBAN PROPOSAL

- 1 Revitalization of the historical center through the implementation of new functions in the existing buildings, creating a diversity of commerce and services.
- 2 Revitalization of the inactive quarries. Form an attraction point through the implementation of rock climbing areas, walking trails and other public recreational areas within the territory of the old quarries. These areas will be accessed from the town through walking and cycling paths.
- 3 Reactivation of the old railway line, thus reinforcing the interaction between Vila Viçosa and other main cities.
- 4 Establishment of a training center associated with the practice and innovation of agriculture production, based on the towns surrounding natural resources.
- 5 Restriction of vehicle circulation on the road *rua Padre Joaquim Espanca*, which will allow a better pedestrian flow between the two main public spaces of the town, *Terreiro do Paço* and the *Largo D. João IV*. This will consequently promote the presence of the *Paço Ducal* and the building chosen to refurbish in the architectural proposal.
- 6 Refurbishment of the *Convento Nossa Senhora do Amparo/ Fábrica de São Paulo*. Transform the abandoned building into a hotel.

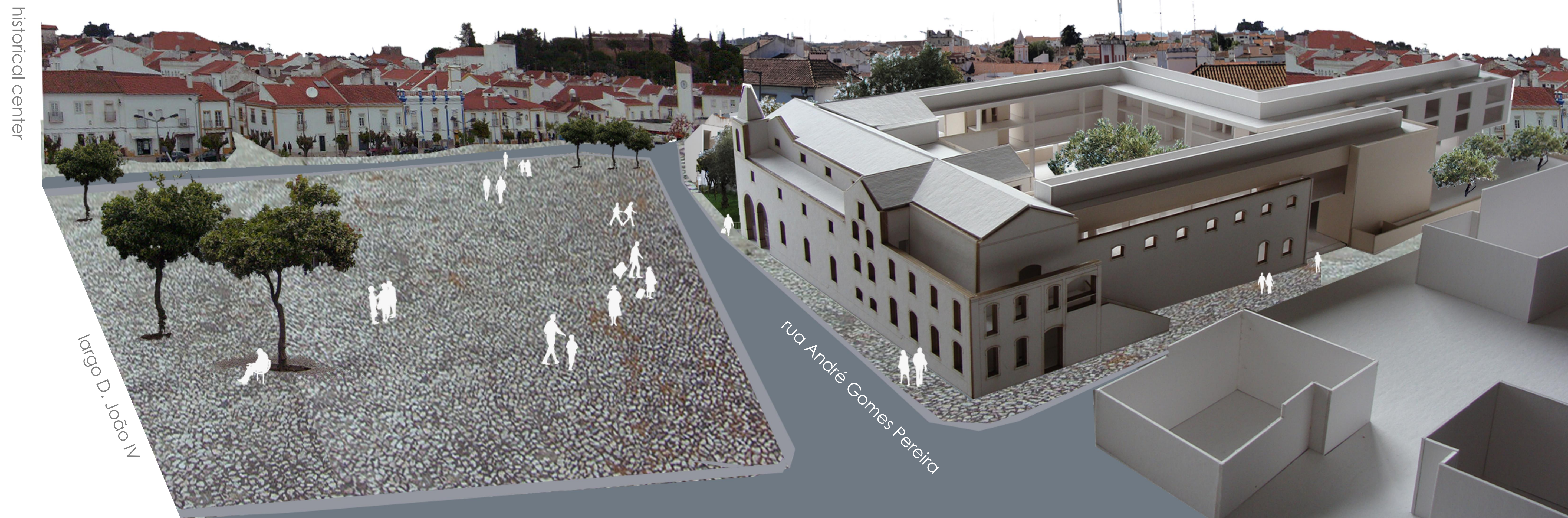
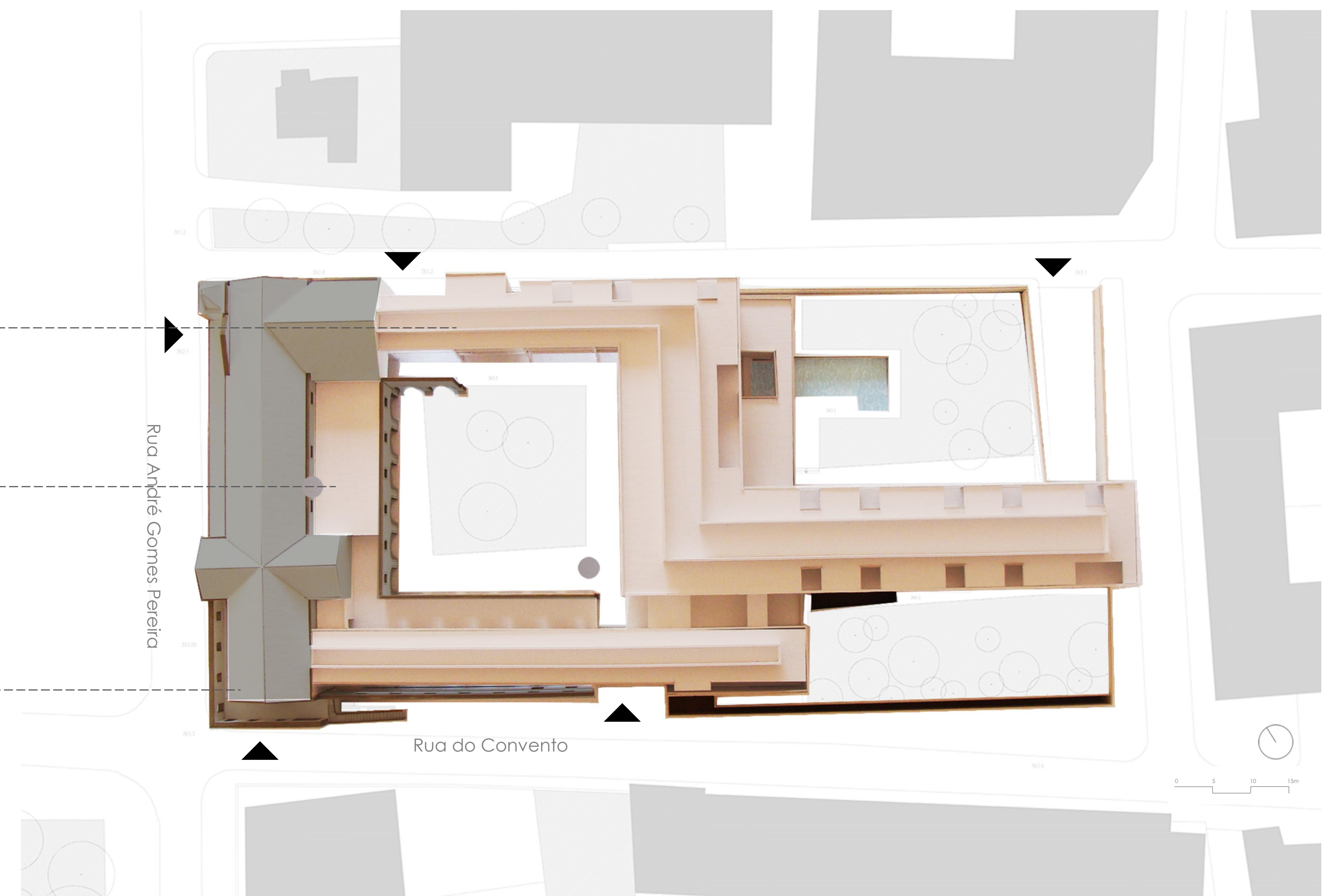
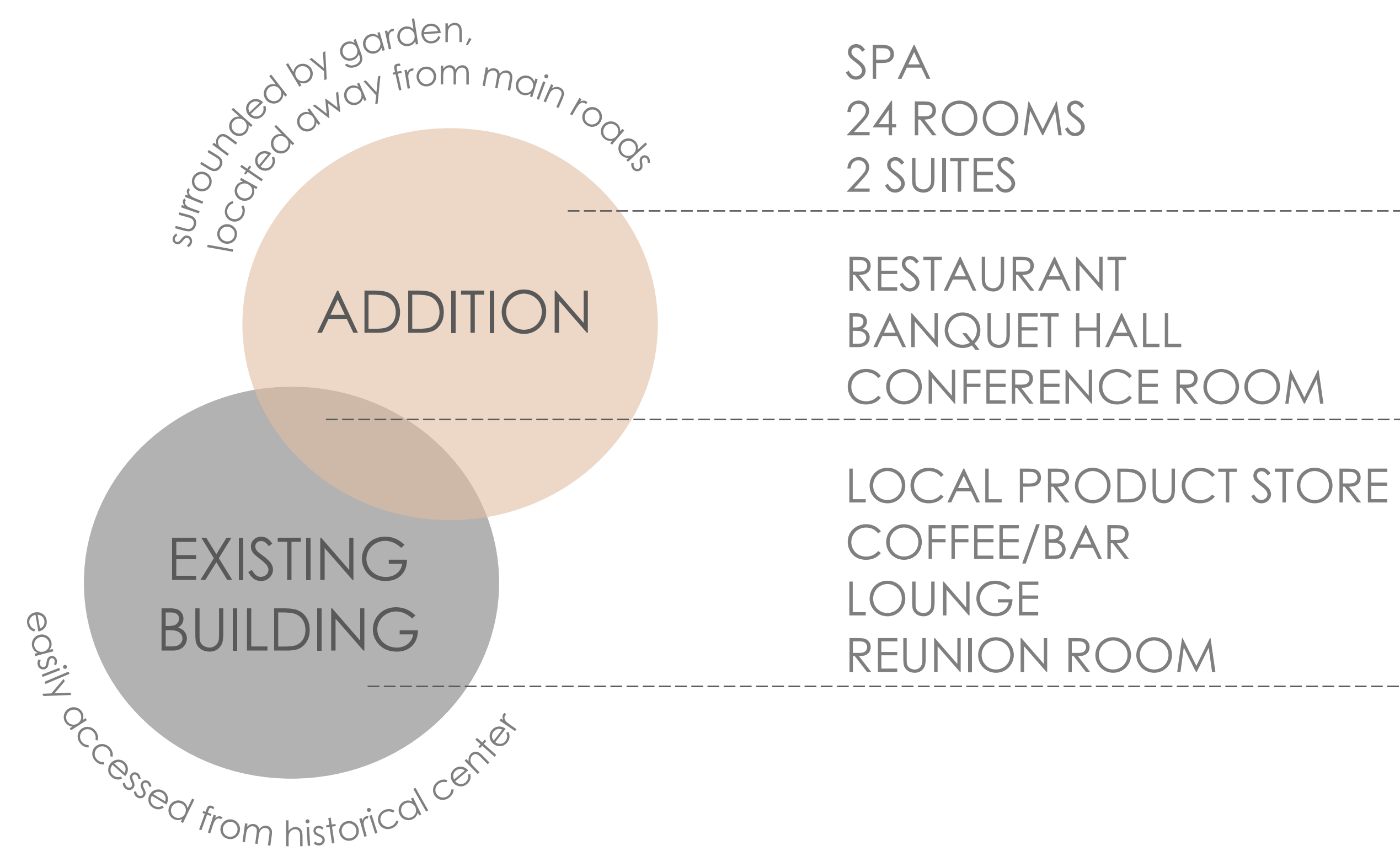


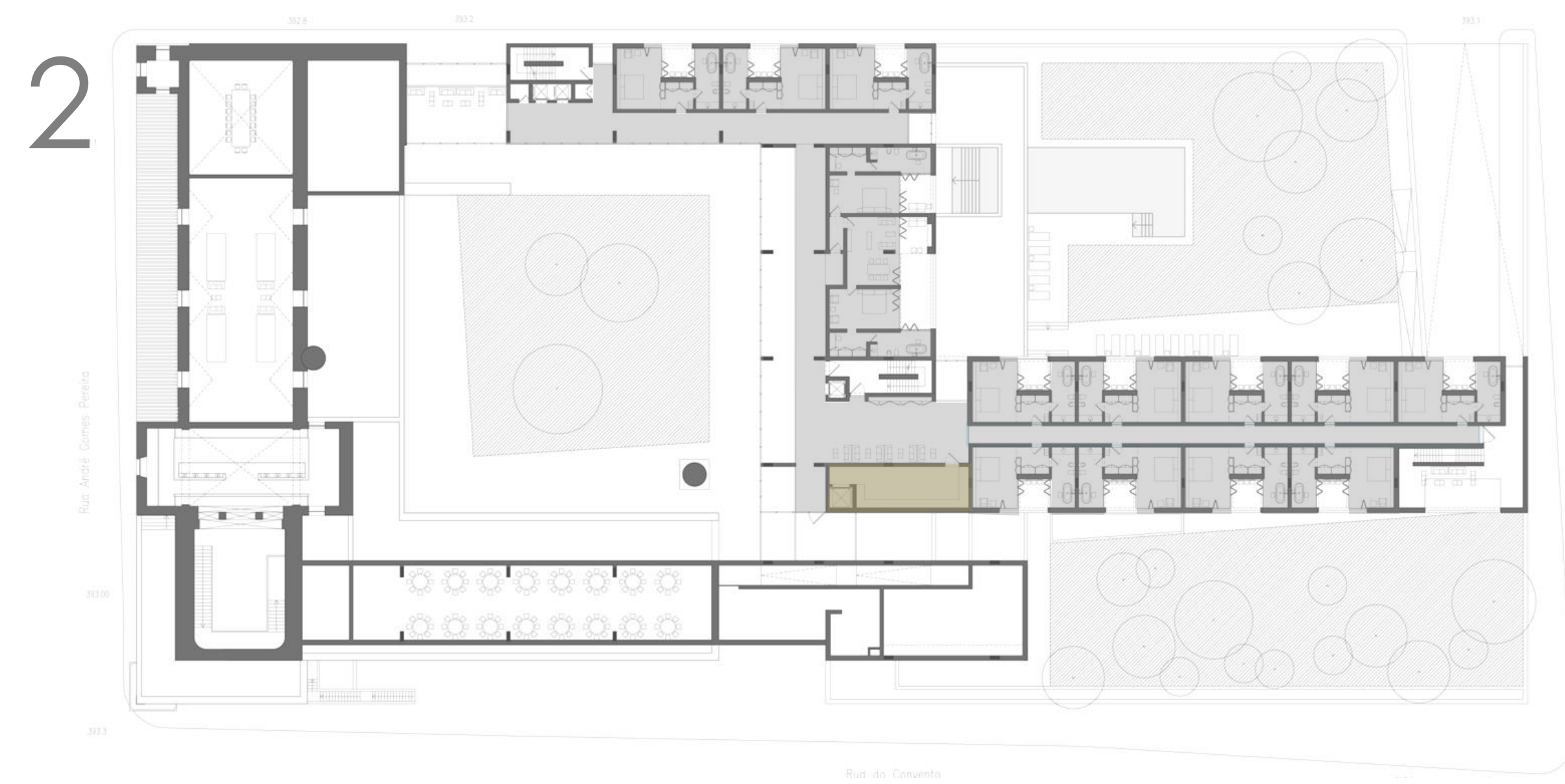
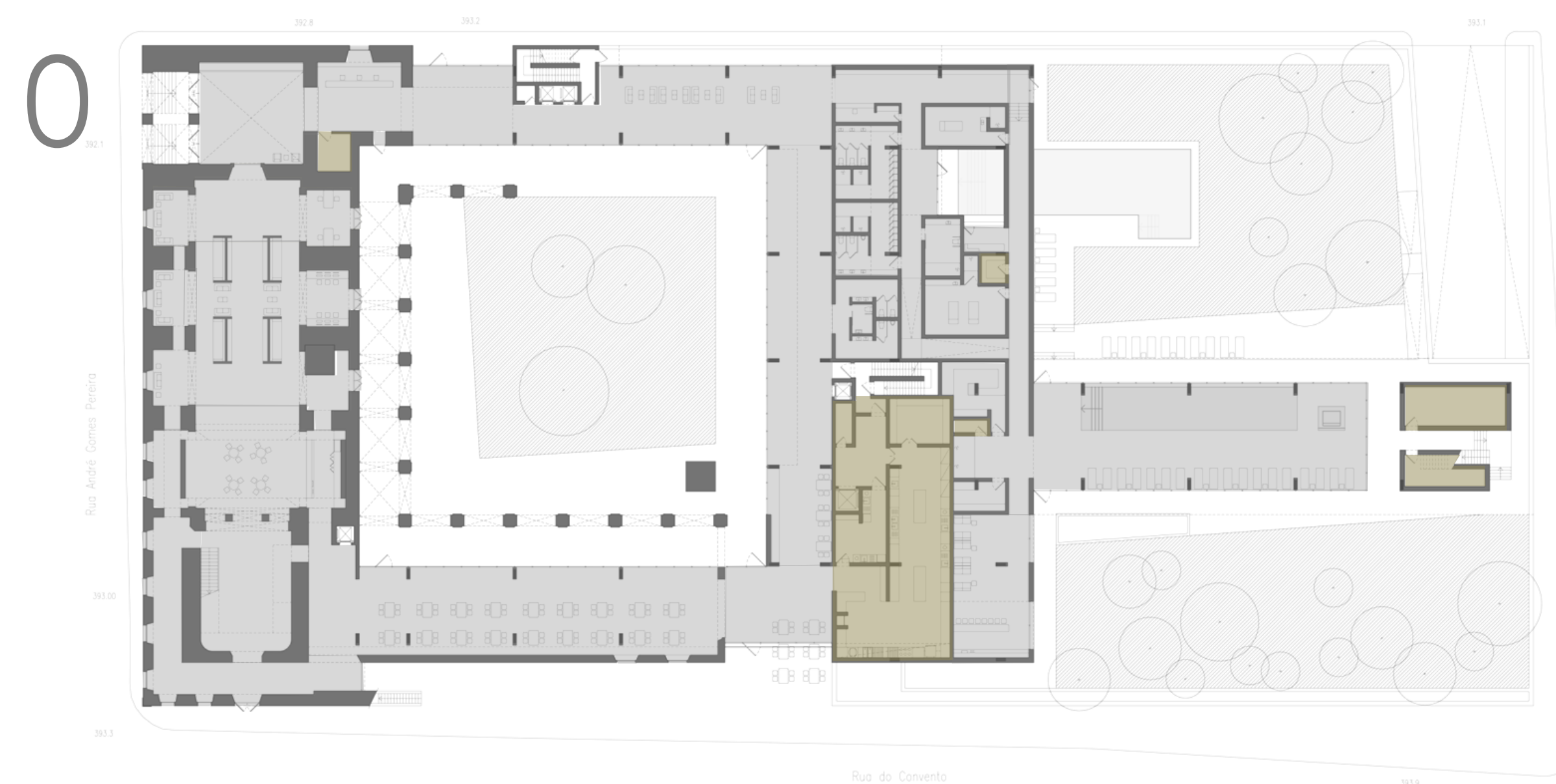
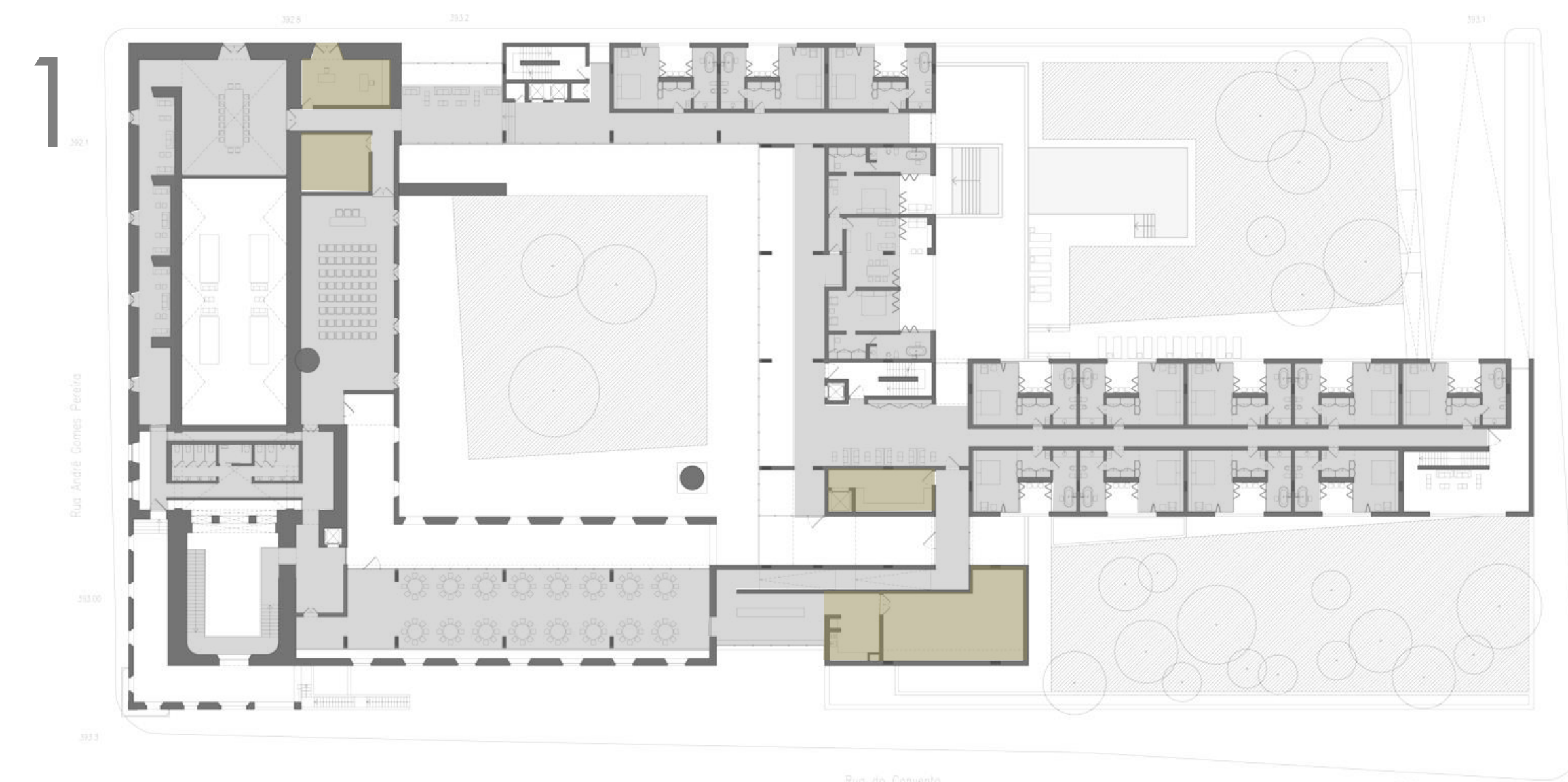
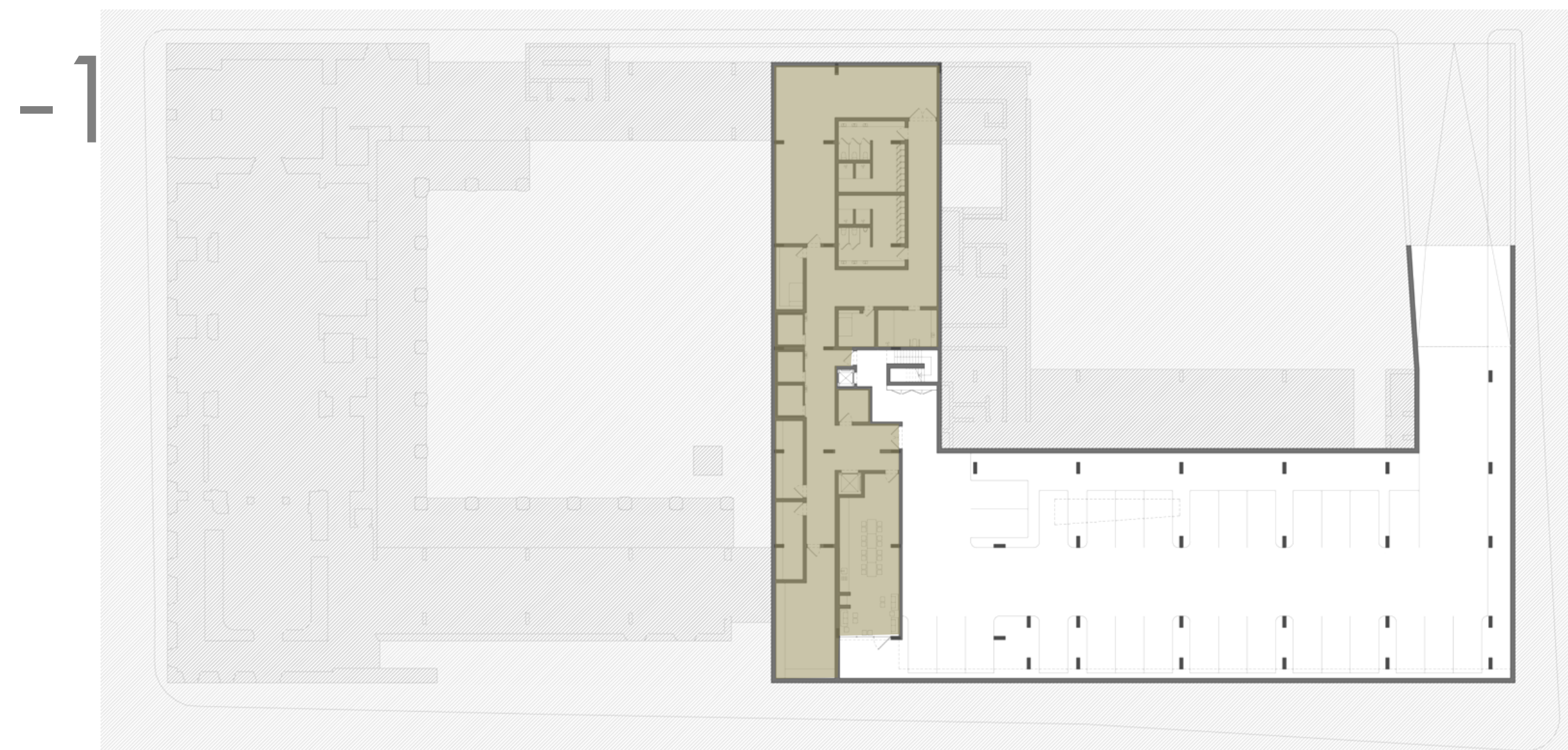
1



2

THE HOTEL VILA VIÇOSA ★★★★★

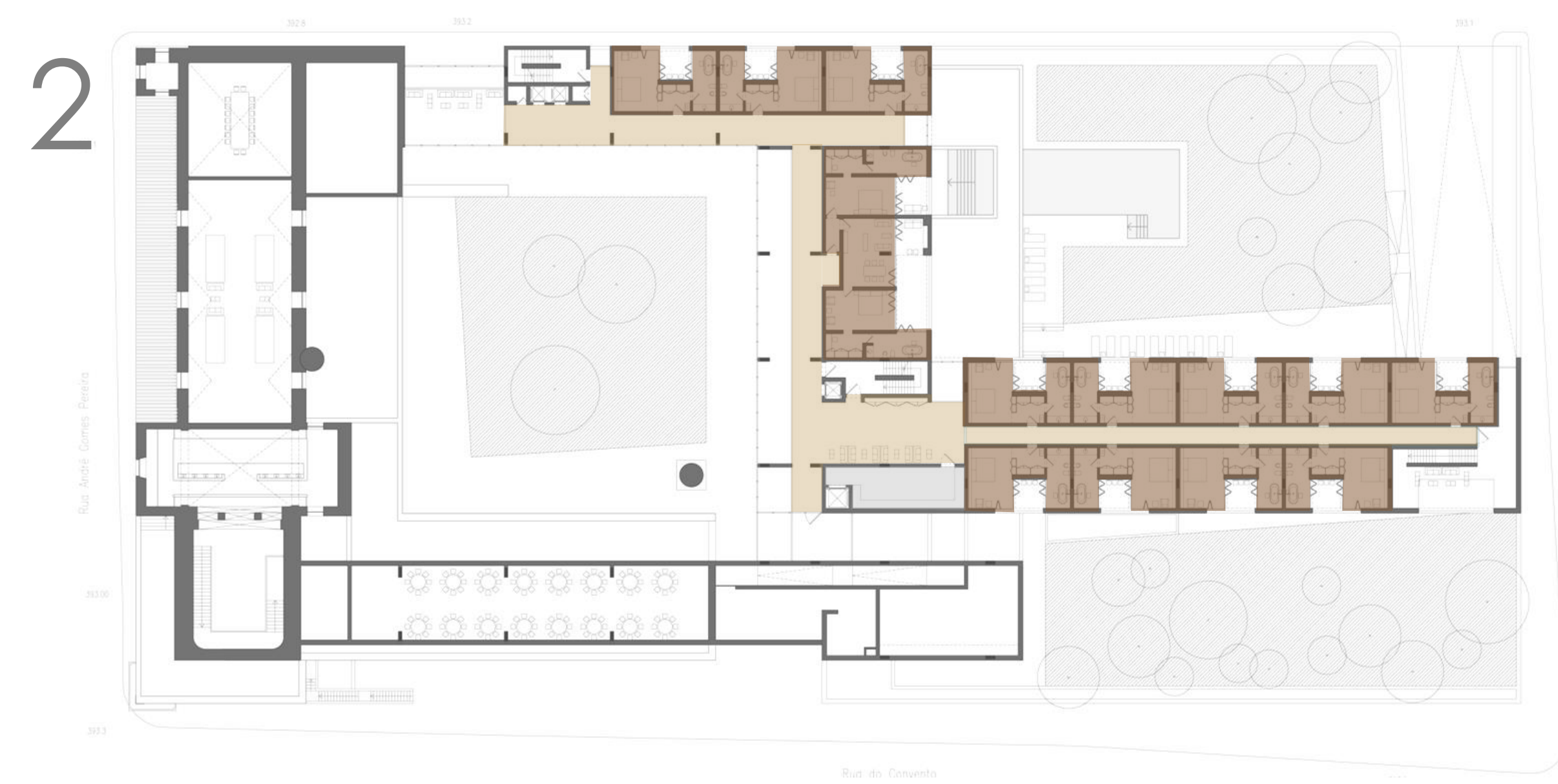
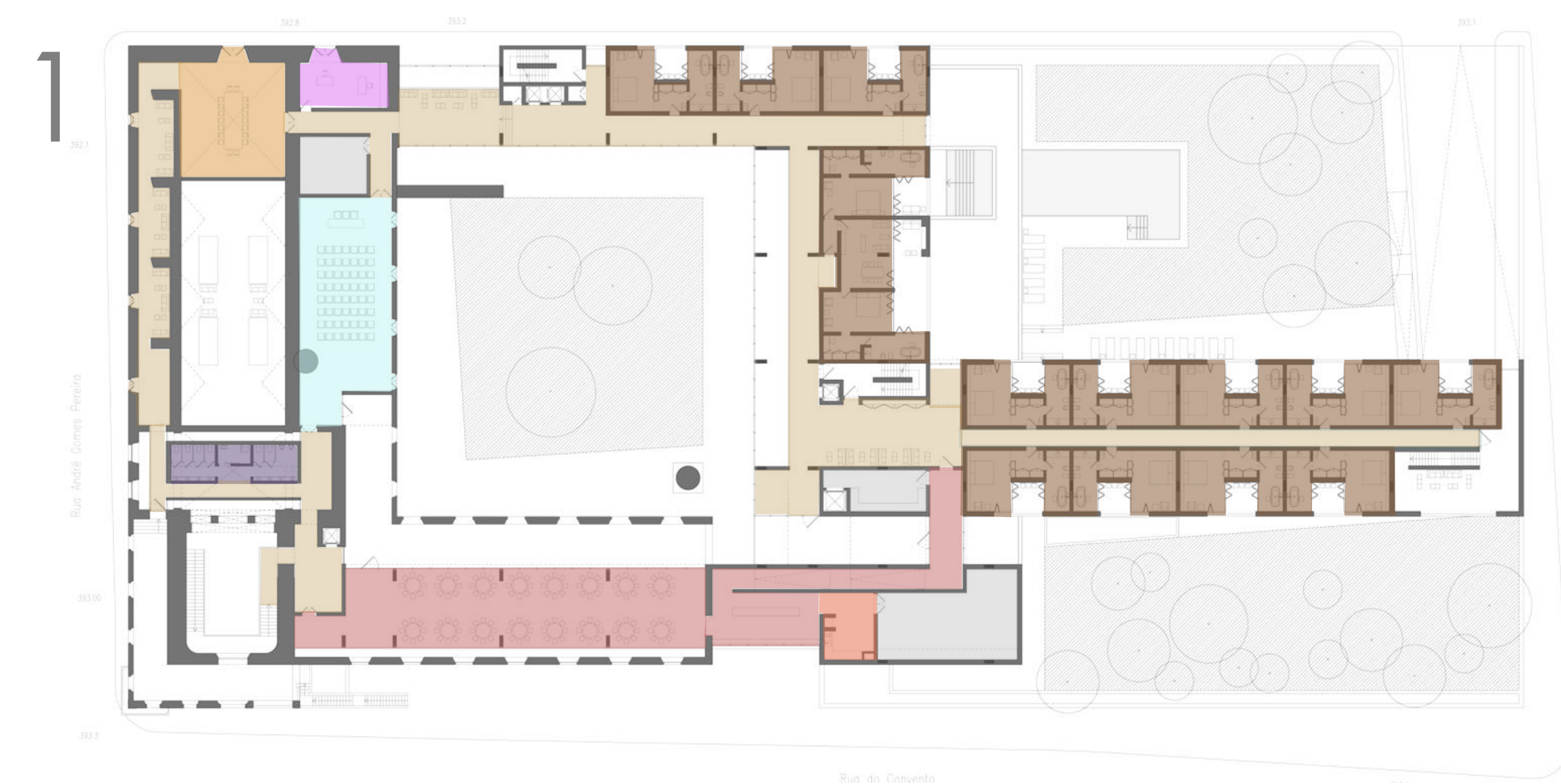
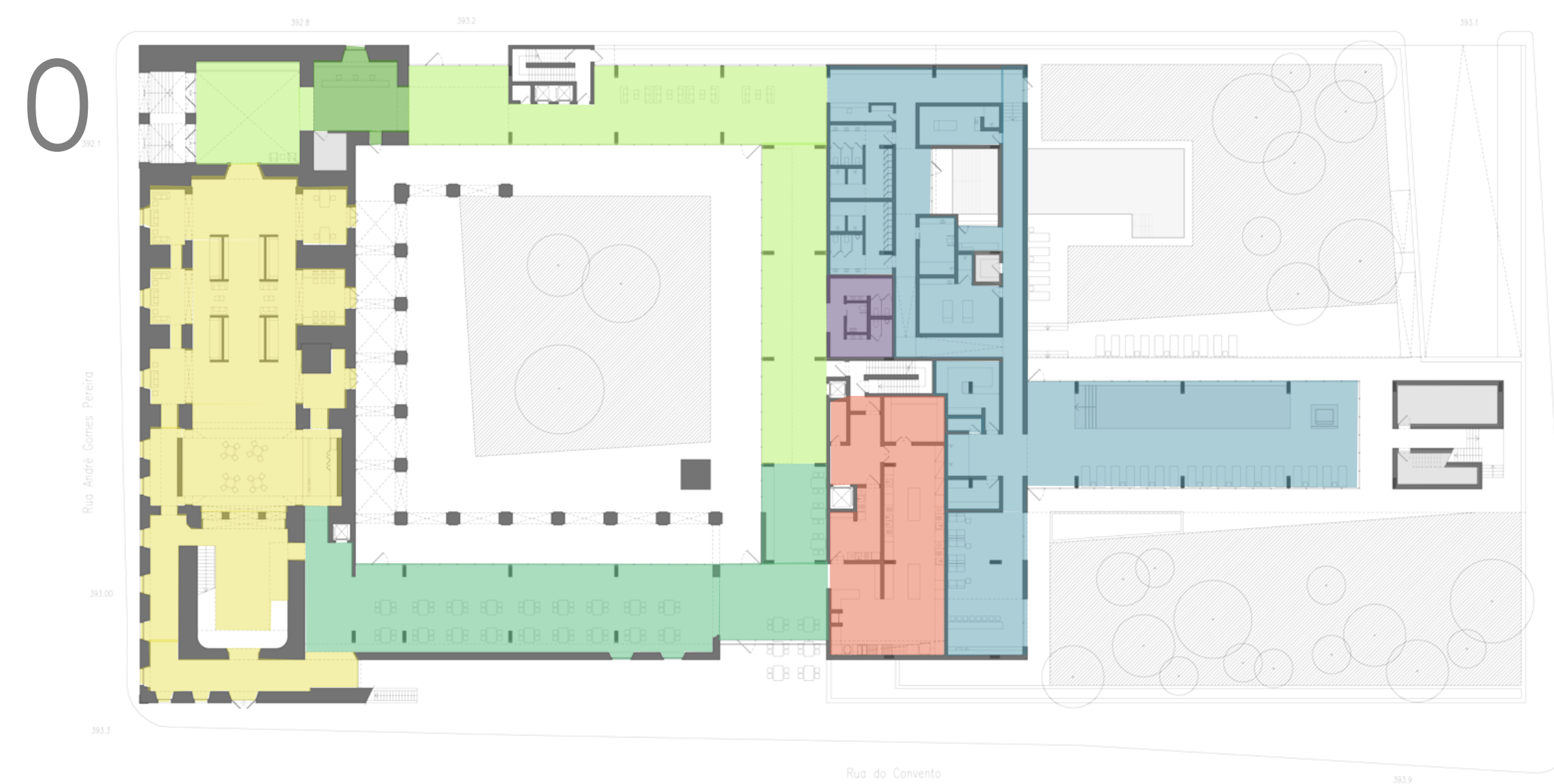
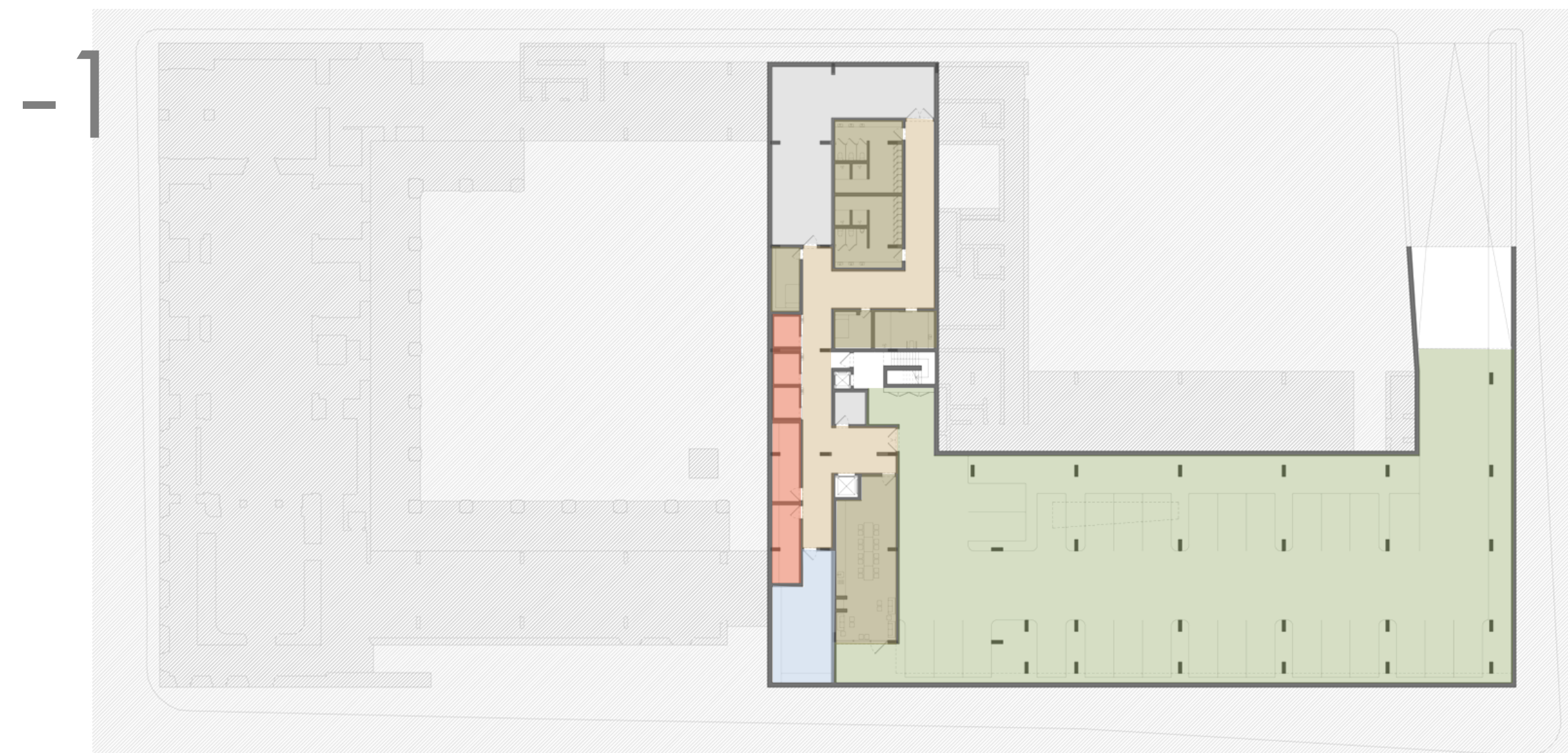


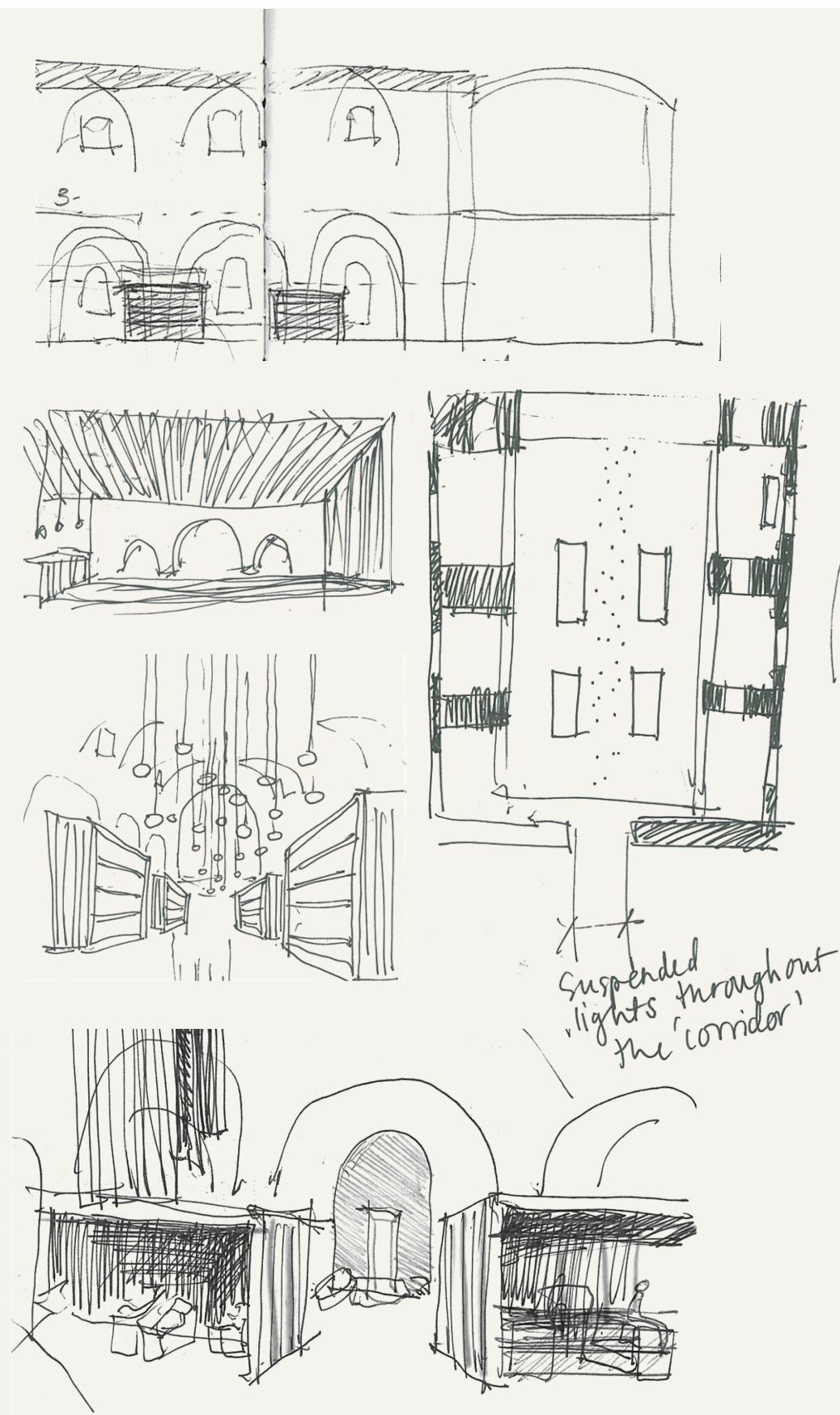
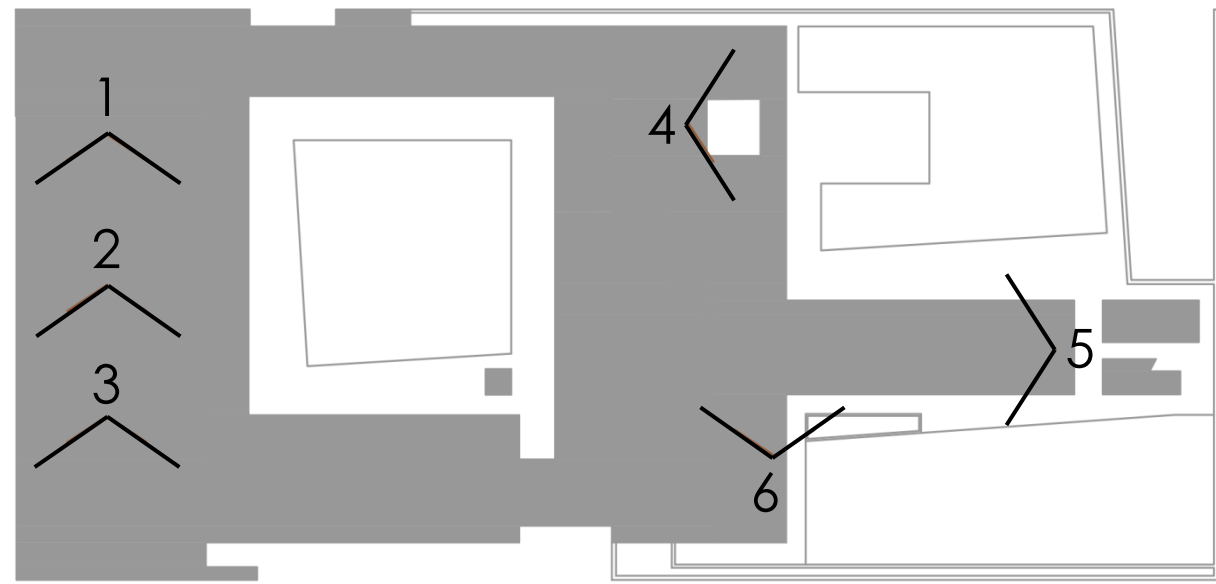


Front of the house
Back of the house



- Parking
- Personnel facilities
- Storage
- Kitchen areas
- Laundry
- Atrium
- Reception
- SPA
- Restaurant
- Local product store
- Coffee-Bar
- Lounge
- Washrooms
- Reunion room
- Conference room
- Banquet hall
- Administration
- Circulation areas
- Rooms





Suspended lights throughout the corridor

[EXISTING BUILDING]

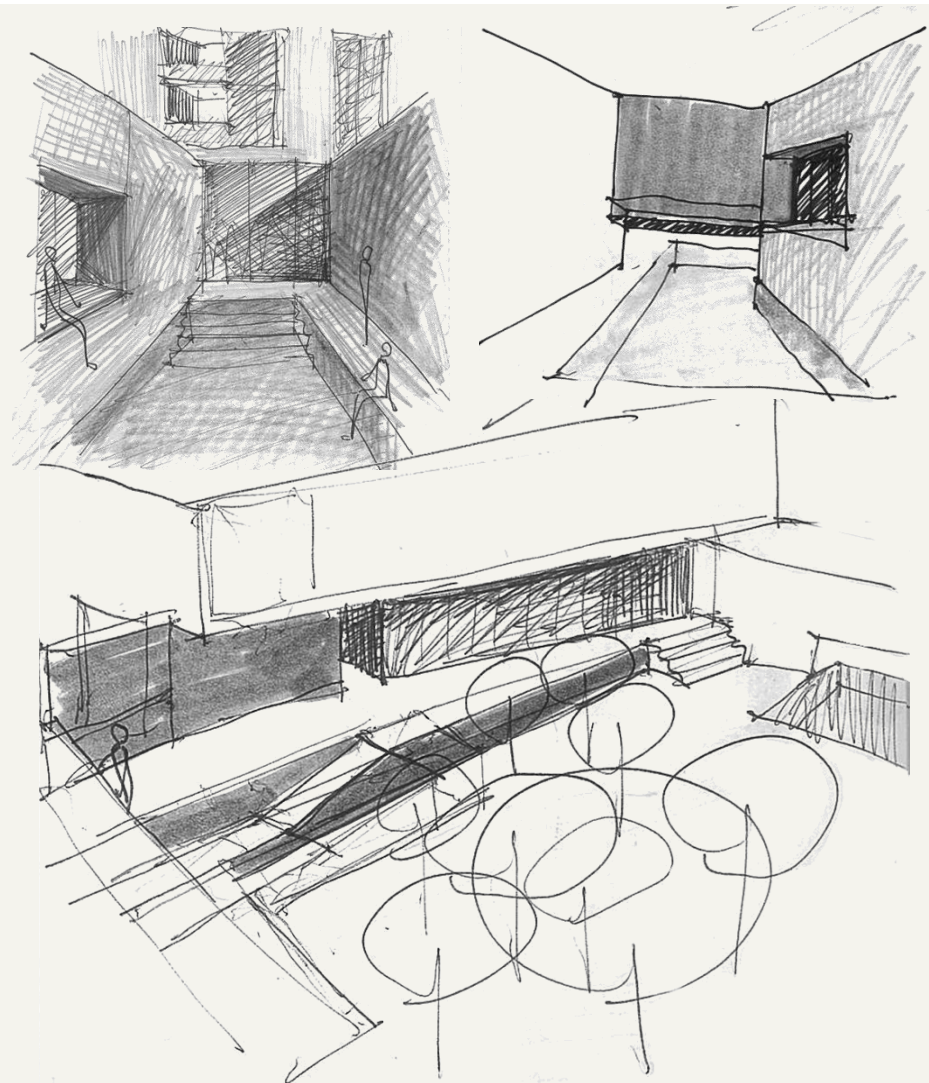
LOCAL PRODUCT STORE
COFFEE-BAR • LOUNGE



1

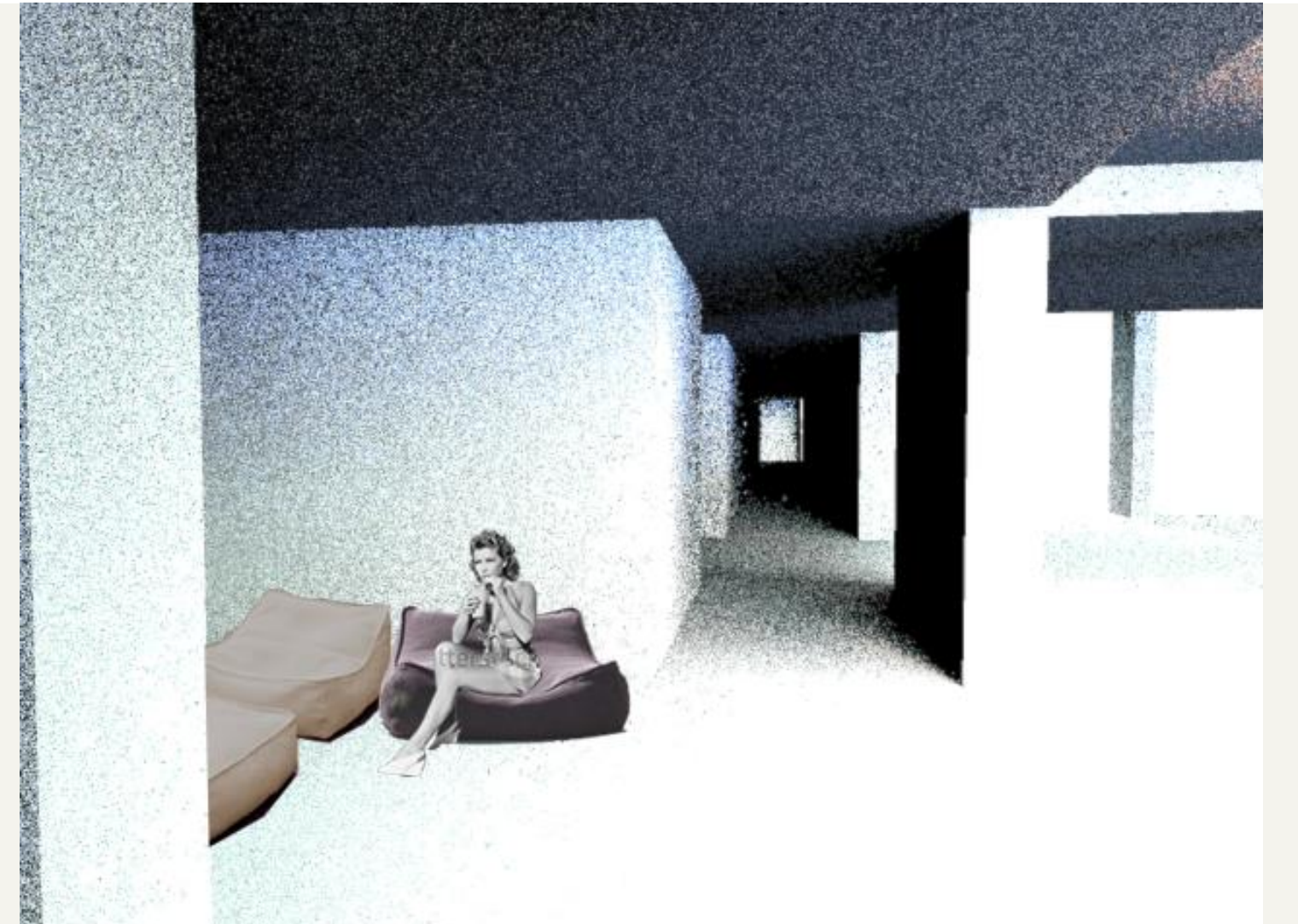
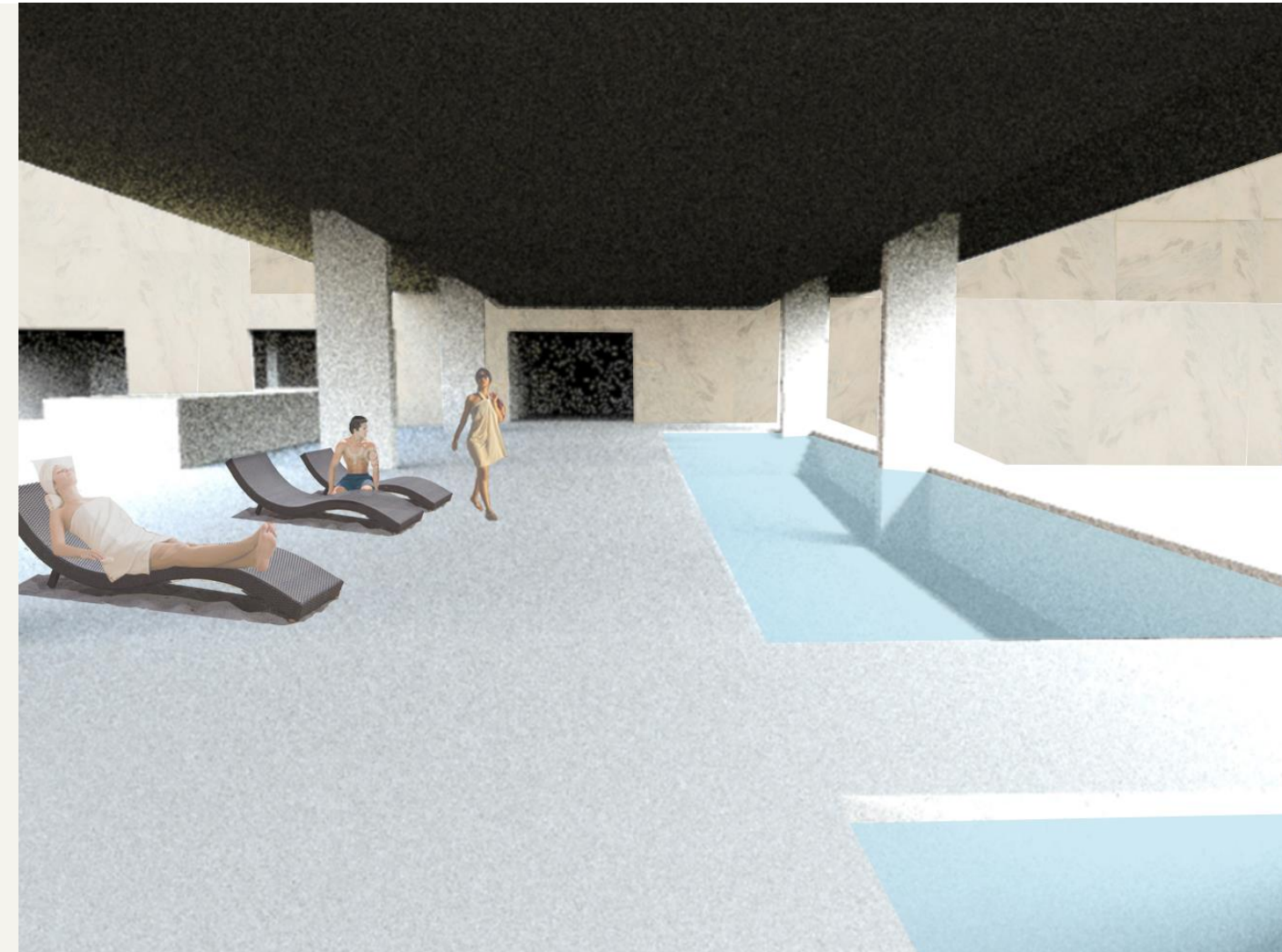
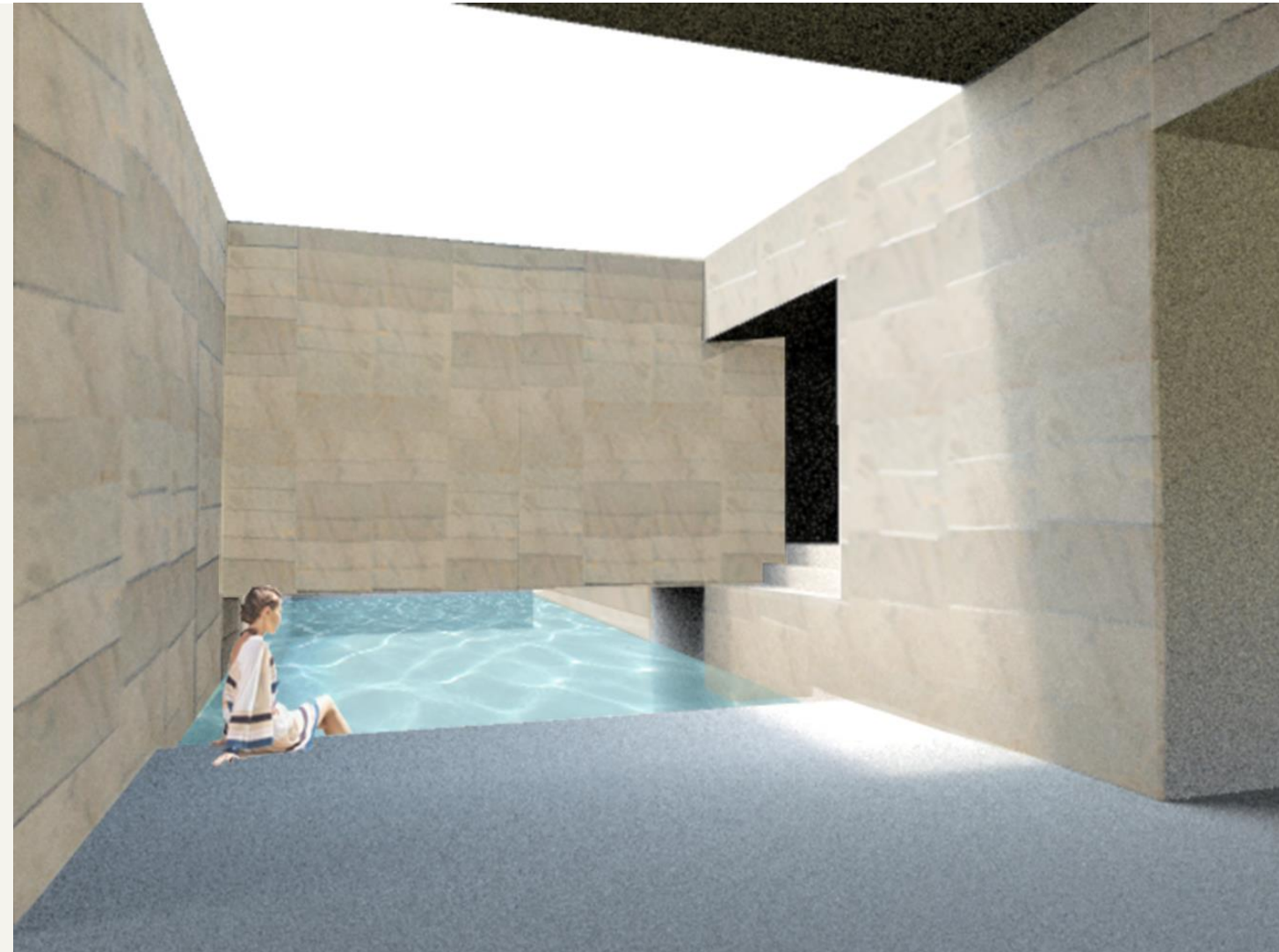
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3



[ADDITION]

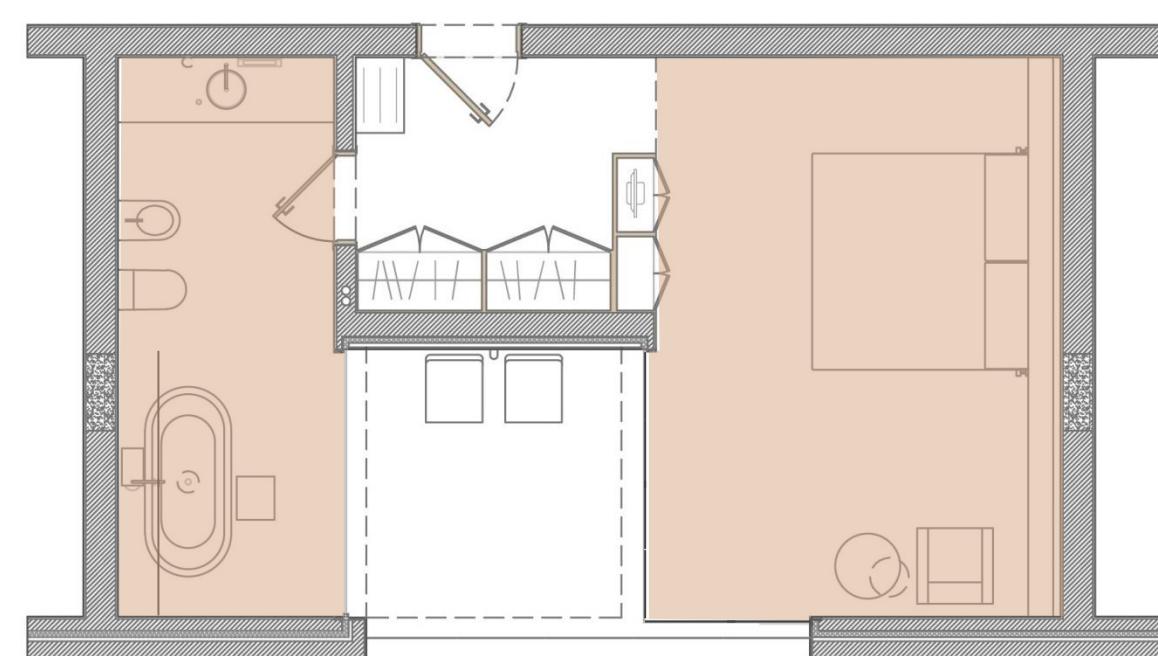
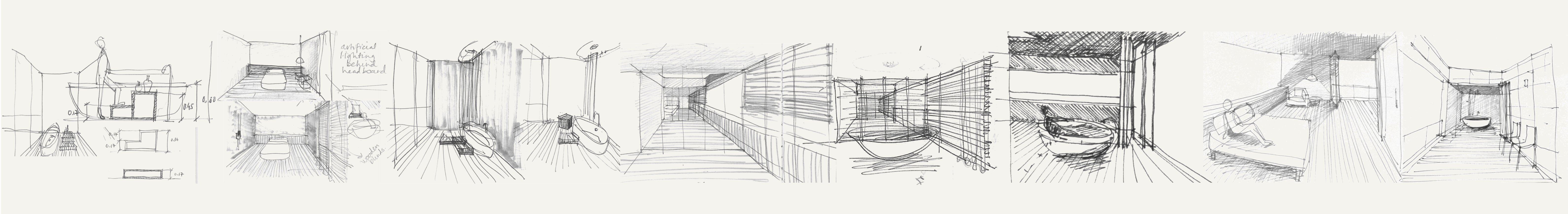
SPA



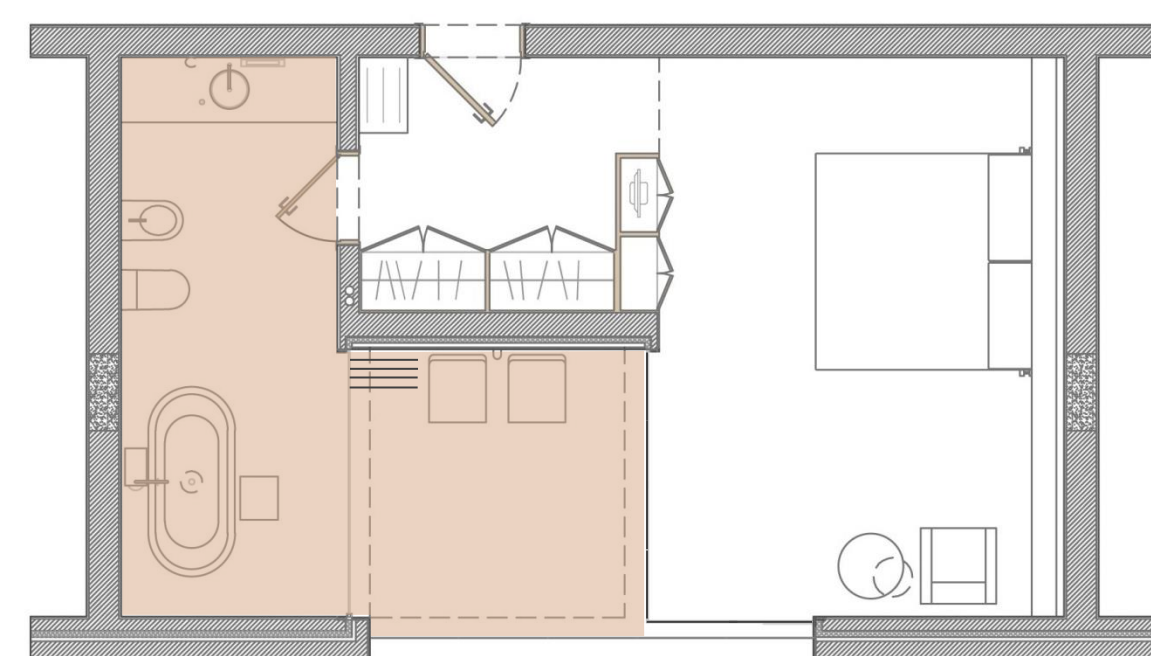
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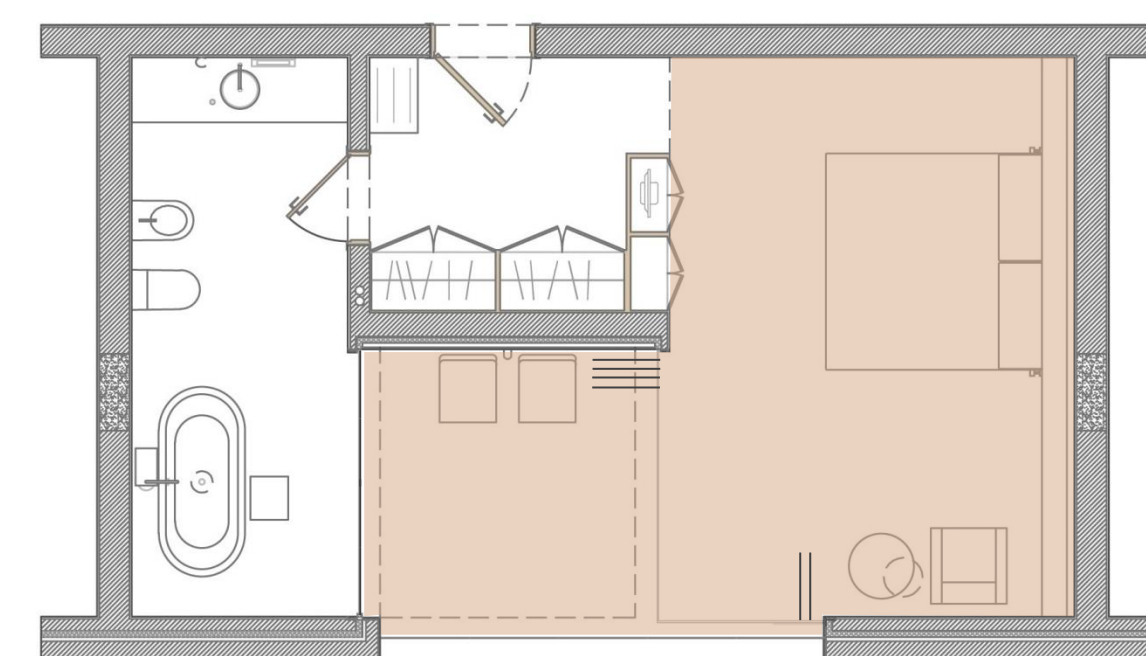
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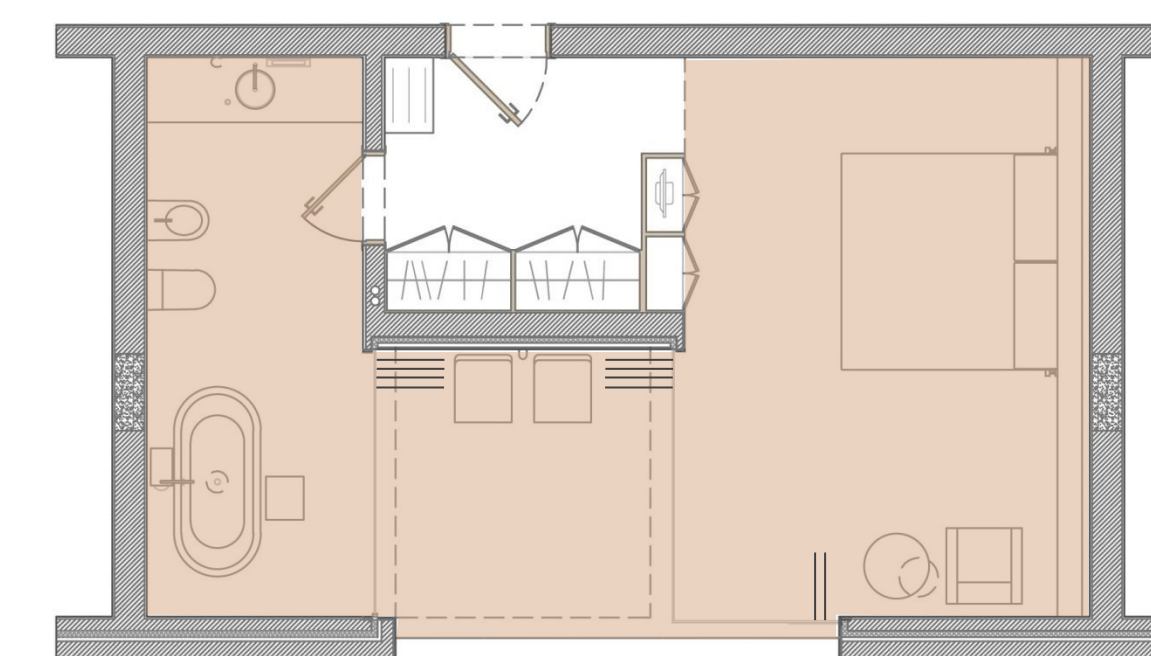
two autonomous spaces



bathroom + balcony

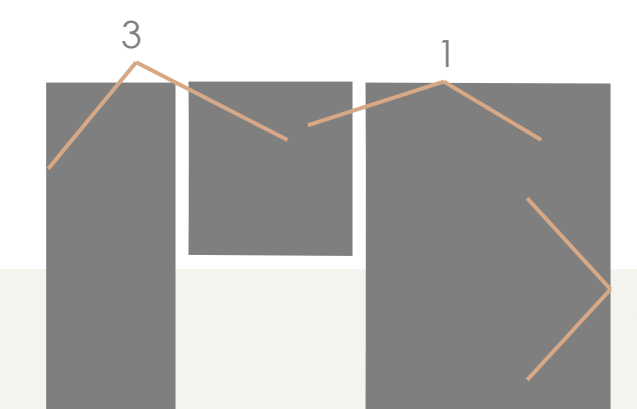


bedroom + balcony



three spaces linked

THE ROOMS



1



2



3